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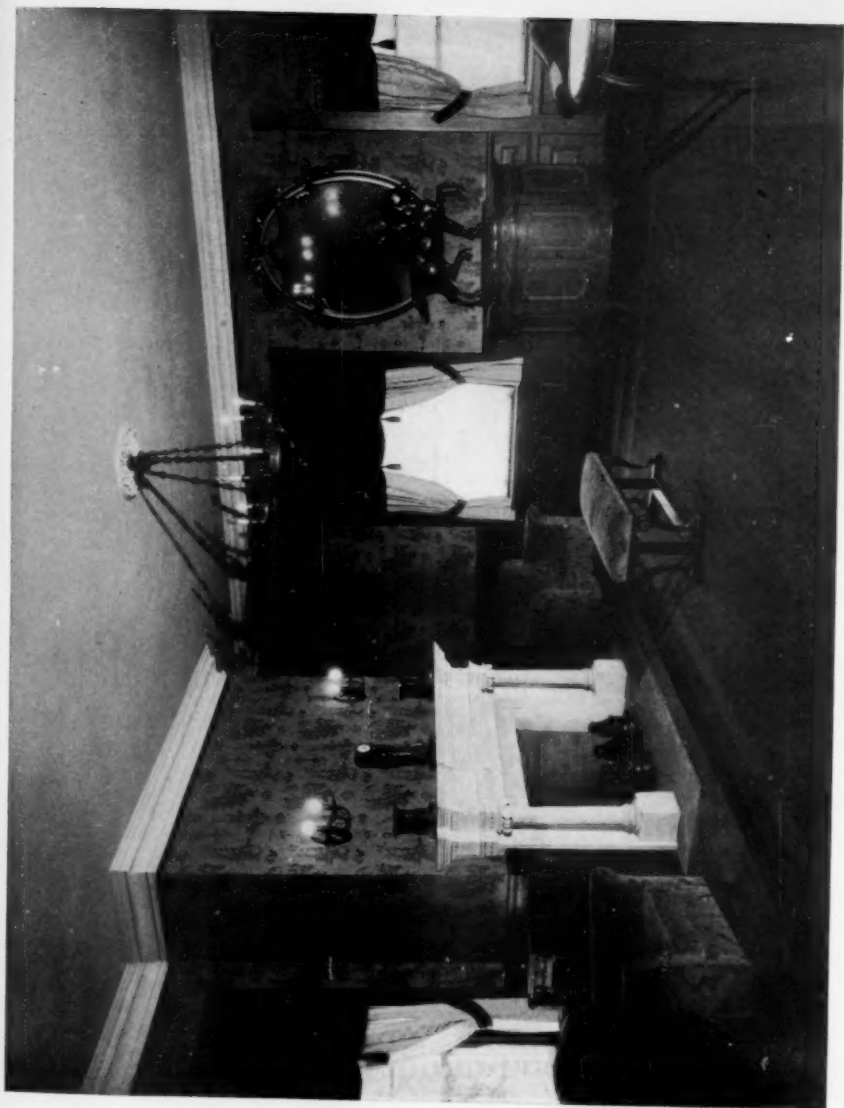
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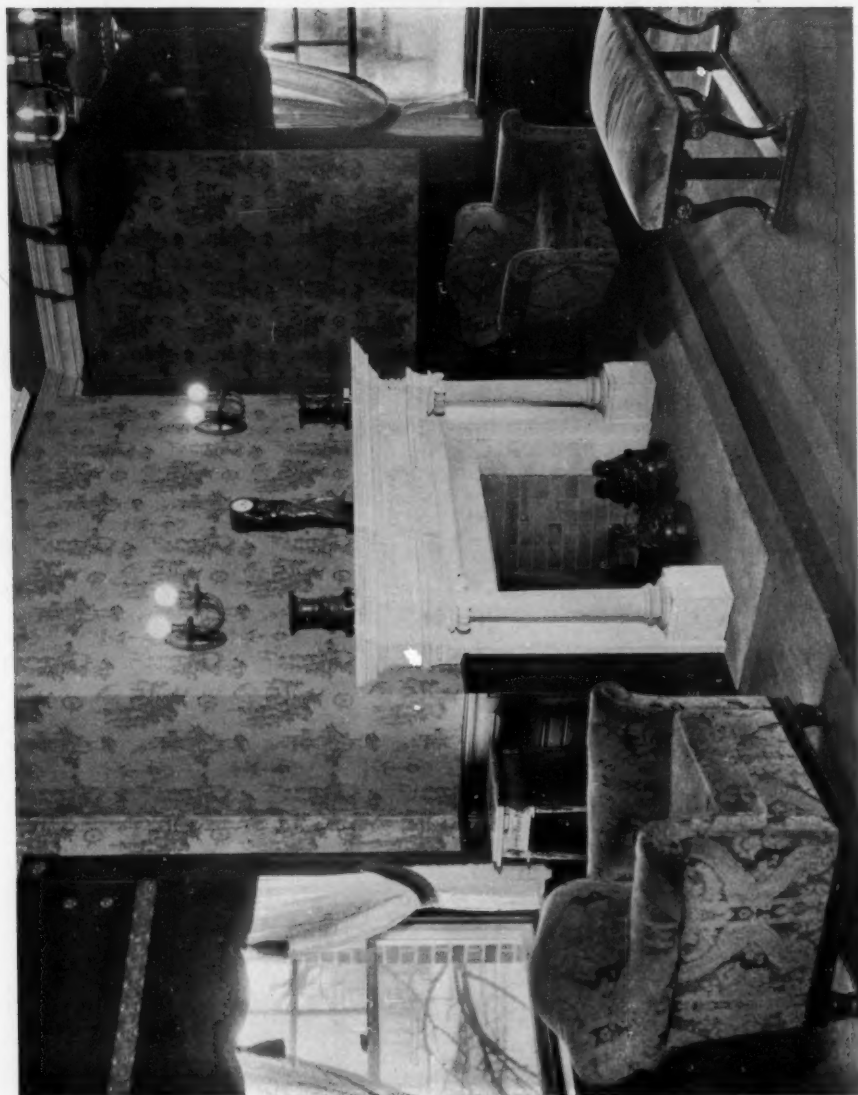
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# THE ROMANIC REVIEW

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## THE BIBLIOTHÈQUE NATIONALE OF FRANCE

A NUMBER of historians make the statement that the *Bibliothèque Nationale* was founded by Charles V in the fourteenth century; and the fact that we still possess a great number of manuscripts of that monarch's collection seems to confirm their conjecture. On the other hand, we also possess large collections of rare and precious items belonging to other mediaeval kings, princes, noblemen, prelates and monks, who shared the same taste for old texts, beautiful miniatures and rich bindings. As a matter of fact, the royal collection of Charles V which had been kept in a tower of the *Palais du Louvre* was scattered and sold during the Hundred Years' War. It is Louis XI, the protector of the first printers established around the Sorbonne, who is to be considered the real founder of the Department of Manuscripts and Printed Books; his small library was kept in a few wooden boxes and entrusted to the care of Laurent Palmier. Thus one may say that the *Bibliothèque Nationale* was actually founded only a few years before the voyage of Columbus.

Some years later Charles VIII transferred this library to the castle of Amboise; the books already collected were later transferred to the castle of Blois by Louis XII, who added to them the splendid library of the Orléans family. Francis I followed this example, combining the existing library with the collection of the Angoulême family and placing the entire collection in the castle of Fontainebleau. In the first part of the sixteenth century this library of Francis I represented the leading collection of Europe, as it consisted not only of a large number of French manuscripts and books, but also of many Italian rarities and oriental manuscripts of which the French king was very fond.

As an heirloom of the period we have six hundred and six splendid bindings bearing royal emblems, fifty-three bindings of Grolier and ten of Maiolt.

The successors of Francis I were not as eager as he to enlarge the collections. Henry II, however, was a lover of fine bindings. He made a decision of cardinal importance: he decreed that printers should give to the Royal Library a bound copy, printed on vellum, of every book that they published.

When the religious wars broke out, soon after, the Royal Library was transferred to Paris and placed in the mansion once belonging to the old queen Cathérine de Medicis. This was a rather precarious location; the library was in danger of being ransacked on several occasions.

Fortunately Henry IV saved the library, set everything in order again and enlarged the collections. At the same time, he definitely founded the Royal Collection of Medals, which had existed before his time but which had been partly dispersed during the civil wars.

His son, Louis XIII, preferred bindings to books, but his prime minister, the Cardinal de Richelieu, loved books in any form. Being a passionate collector himself, he was not overly scrupulous in distinguishing between his books and those of the king. After the Cardinal's death, however, the royal manuscripts were returned to their legitimate depositories.

The glorious period of the Library's history was inaugurated with Louis XIV's advent to the throne. It was at this period that the *Bibliothèque Nationale* received its first donation: that of the famous collection of the brothers Dupuy, both former librarians of the king. Credit must also be given to the king and his ministers, Mazarin, Colbert and Louvois, for their judicious choice of eminent librarians such as Carcavy, N. Clément, M. Thèvenot, Camille Le Tellier and others.

Colbert was the first to conceive the idea of completing libraries by exchanges of books, for instance, between the king's library and the library which Mazarin had left as a legacy to the *Collège des Quatre Nations*. This minister and his successor, Louvois, gave their attention both to the enlargement and to the cataloguing of the Royal Library's collections. Instructions

were continually being given to ambassadors and missionaries to acquire books, manuscripts and medals in Europe and the Orient, and even in Persia. Besides, entire collections, some of which were famous, were either given to the king or bought for him. Amongst these, one may mention the collections of Gaston d'Orléans, the Comte de Béthune, the Superintendent Fouquet and Roger de Gaignières. While these additions were being made, the minister, Louvois, enforced the law which stipulated that a copy of every book printed in the kingdom was to be sent to the Royal Library.

The result of this competent administration was that, while the library did not possess more than four thousand items at the beginning of the reign, at the time of the king's death it consisted of seventy thousand manuscripts and precious books. Moreover, the acquisition of the one hundred thousand prints and engravings published in the last two centuries and collected by Abbé de Marolles formed the basis of our Department of Prints. The king also established the *Chalcographie* which is now at the Musée du Louvre in order to commemorate, by engravings, the great battles, ceremonies and celebrations of his reign. As soon as prints were published, the plates were sent as gifts to all the kings of the world.

The Department of Medals, temporarily lodged at the Palace of Versailles, consisted of fifteen thousand ancient Greek and Roman coins, two thousand gold or silver medals of the Renaissance and of more recent times, three thousand French and foreign coins, including oriental and Arabic specimens, as well as many engraved stones.

It was also during the reign of Louis XIV that the chief librarian, Camille Le Tellier, Abbé de Louvois, son of the state minister, opened the library twice a week to scholars and men of letters.

The enlargements of the Royal collections to which I have referred impelled the new director of the library, Abbé Jean Paul Bignon, to seek a larger building than the two mansions of the rue Vivienne in which Colbert had housed the collections.

It so happened that, eighty years before, Cardinal Mazarin had either bought or caused to be constructed several houses and

galleries in this vicinity in order to provide quarters for his own famous library and collection of pictures and furniture. At the beginning of the eighteenth century, after the death of Louis XIV, all these houses and galleries were occupied by the banker, Law; with the approval of the Regent, the Duke of Orléans, these buildings became the headquarters of the Royal Bank, the East Indies Company and the Stock Exchange. But Law's financial schemes soon collapsed.

Thereafter these buildings passed into the possession of the Royal Library; in 1727 the books, manuscripts and prints were definitely housed there. However, it was not before 1741 that the medals and coins of the royal collections were conveyed from Versailles to Paris, in two carts, carrying twenty boxes each. It must be added that the king's counselors assigned the best architects and artists of the time, such as Pierre de Cotte and his son, François Boucher, Van Loo and Natoire, to the task of remodeling and decorating the mansion.

Mention should also be made of the fact that at that time the librarians did not enjoy uncontested possession of the large rectangular buildings in which our four Departments are located at present. It took two hundred years to become detached from troublesome neighbors: the East Indies Company, the Stock Exchange, the Royal Treasury, the Ecole des Chartes, a few shattered old houses and certain individuals as the painter, St. Aubin, and the sculptor, Houdon, whom one came upon in every nook and corner of our own building, although they had no right whatever to be there.

The greatest administrator of all was Jean-Paul Bignon. He divided the Library into four Departments and published a printed catalogue in ten volumes; this catalogue is still in use. Thanks to him, the books that had remained at the palaces of the Louvre and Versailles were added to the main collection. He added to it the famous collection of books and manuscripts assembled by d'Hozier and Colbert, of musical scores by Brosard, of prints by Beringhen, etc. Rarities were sought throughout Europe, and the East Indies Company and the Jesuits received orders to search for documents as far as China.

This great librarian's excellent example was followed until

the fall of the monarchy. Notwithstanding the crisis of the Royal Treasury, Louis XV and Louis XVI spent hundreds of thousands of pounds in the purchase of wonderful collections, such as the medals and coins of Pellerin and a part of the library of the Duke de La Vallière. In addition, thanks to the skill of an assistant, the Abbé Barthelemy, Count de Caylus gave the king his collection of Egyptian statuettes and the like, the most famous collection of its kind.

The French Revolution, far from arresting the development of our Library, enriched its collections. It brought to the Library a large part of the books, manuscripts and precious works which were found either in the convents or abbeys closed by the law or in the libraries of the noble families, who, disapproving of the new regime and fearing for their safety, had sought refuge abroad. Moreover, a new copyright law was promulgated and the conquests of the Republican armies added to the number of valuable acquisitions. This influx of riches added to the labors of our librarians. The staff at the time numbered fifty-four members. Many of these were affected by the political and social storm; some were imprisoned, some were exiled; a few killed themselves and two librarians were guillotined.

Fortunately, a measure of peace was restored in 1795. But many years elapsed before hundreds of thousands of books, which came from the many state bookstores, could be classified. This sudden growth occasioned certain strange ideas, for instance, that of transferring the Library to what is now the Madeleine Church, or to the Palais du Luxembourg or the Louvre. However, this plan was not carried out.

Because of the expansion of the French Empire, our Library was once more the most important repository of books and the like in Europe. Napoleon was the first to think of methodical inventories and a general catalogue of the books kept in all French libraries; unfortunately this plan was rejected after the fall of the Imperial Power. The administration of the *Bibliothèque* was also reorganized and the Revolutionary copyright law was strictly enforced.

In 1815 when the Allies occupied Paris, they claimed the

books, manuscripts, medals and coins that had been removed from their respective countries. Some asked for even more than their due; they sent troops to enforce their demands. Because of the energetic and stubborn opposition offered by M. Dacier, the librarian, the soldiers were sent away empty handed.

During the nineteenth century, the four Departments of the *Bibliothèque Nationale* continued to grow and expand. It is impossible to give here a list of our Library's benefactors; it includes the most glorious names in the world of science and literature, men like Victor Hugo, Lamartine, Thiers, Burnouf, E. Zola, Angrand, Renan, Audeoud, Leopold Delisle, Le Senne, Bruwaert, the Duke de Luynes, Viscount de Janze, Hennin, Baron de Vinck, Moreau Nelaton and, of late, Miss Suzan Bliss and F. de Curel. Hundreds of thousands of books, manuscripts, engravings, medals and coins were added to our treasures. Besides, several eminent administrators were in charge during this period, men like Taschereau and Leopold Delisle, and the reforms that they introduced in the classification are still admired by librarians.

At the beginning of the twentieth century, several exhibitions were organized by Leopold Delisle, Mortreuil and Henry Marcel, the writer's uncle. During the last war, M. Th. Homolle, the writer's immediate predecessor, was obliged to send the most precious collections of the *Bibliothèque Nationale* to Toulouse, in order to keep them safe from the bombardment. However, the reading rooms were never closed, and, even when the Germans were threatening Paris, scholars were able to work there every day. After the Armistice the collections were brought back from Toulouse by M. Pol Neveux, *Inspecteur général*, who had been in charge of them; after inventory had been taken, the librarians were able to assure the Government that not a single item was missing.

It would be impossible to give here a detailed account of the modifications of and additions to our building during these last seventy-five years. Some parts are centuries old, whereas others (the reading-rooms and stack-rooms) are relatively new. Nor will the writer go into the matter of the reforms that he brought about while in the service of the *Bibliothèque Nationale*. He



will only mention that, thanks to the recruiting of a young staff, to the modernization of our rules and technical methods, to the development of catalogues and the gradual introduction of an electrical lighting system—a task which requires many precautions—work has become easier in spite of the increasing influx of readers and the growth of our collections.

One can easily understand the scope of our labors. Our staff is composed of one general administrator, one head secretary, four chief librarians and sixty-three librarians; including the assistants, guardians and workers, the staff numbers less than two hundred persons. And to this staff is entrusted the following material: 4,280,000 books and pamphlets, 40,403 collections of reviews, papers and serials, 203,018 charts, maps and plans, 123,000 manuscripts, 240,000 medals and coins, 4,500 engraved stones, more than 7,500 works of art of all kinds, lastly, 3,065,000 prints, etchings, engravings, etc., not including post cards and photographs.

It would be possible to continue to enumerate at great length; our books, maps and papers occupy about fifty-eight miles of shelves, our manuscripts about fifty miles, our etchings and prints more than three miles, etc. At times it takes as long as half an hour to locate things that have been classified a long time ago, more than a century ago in some cases! And last year, in this library open only to scholars, students and amateurs, more than two hundred and fifty thousand readers came to work in the various reading rooms, and about three hundred thousand books, reviews, papers, manuscripts, medals, coins, engravings and prints were incorporated with our collections and classified in our four Departments; these items were derived from the following sources: the *Dépôt légal* (copyright), purchases, donations and legacies.

Consequently, the writer's efforts at present are directed to one end: to increase our financial resources, since the war has made it impossible for the French government to increase our subsidy. It would require a budget of about fifty thousand dollars per year for our purchases of the various items and foreign publications and for our material needs. The savings effected by our reforms and the financial return of our exhibi-



tions have amounted to about one million francs for these last two years. We are still far below the amount required.

The following are the reforms to which the writer alludes: (1) The *Bibliothèque Nationale* has obtained the right to accept monetary gifts and legacies and to charge admission to exhibitions and sales of facsimiles and plastercasts. (2) The *Bibliothèque Nationale*, the Arsenal library, the Mazarine, S<sup>te</sup>-Geneviève, and the library of the *Musée de la Guerre* are included in one financial group with one budget, a system which results in effective coördination and specialization of the libraries. (3) The new copyright law grants us a copy of each book and print published in France. The publisher must send a copy of each of his publications—whatever the price may be—directly to the *Bibliothèque Nationale*. The printer's copy is then forwarded by us to some other library in Paris, according to the subject of which the book treats. (4) The specialized libraries of Paris have a common board for purchases and subscriptions. They publish a bulletin including a list of the principal foreign books and periodicals acquired by them. The cards recording the volumes and reviews are incorporated in the catalogue of the *Bibliothèque Nationale*. Finally a commission of coördination of the large French libraries holds its meetings in the rue Richelieu and proceeds to a better classification of the collections belonging to the above-mentioned libraries distributing them according to a more rational and methodical specialization.

To complete these reforms, which have engrossed the writer's attention, he has been considering the problem of establishing a new service, one which will interest scholars, students and intellectual workers who spend most of their time in research work. In about 1930 we shall have a new room in our building at our disposal; this room is to be one of the largest in the world. We have decided to use it first of all as a reading room in which the leading French and foreign newspapers and reviews may be consulted; there is as yet nothing of the sort in Paris. In addition, in this room the reader will have ready access to documents concerning the League of Nations, the International Court of the Hague and the International Board of Labour.

The writer also has another aim in mind. For four years he

has been bringing before the commissions and the various groups of experts at Geneva the idea of creating in every country a central office, which is to direct scholars and students to collections and libraries perhaps unknown to them. Having been already thoroughly discussed, this idea is sure to be adopted this year by the Council of the League of Nations. The writer intends to place this central office in the room about which he has just spoken and he hopes in two years' time to attract the attention of foreign as well as French scholars to this service, which will facilitate their research work. Our office will be provided with photographic apparatus for producing copies of documents and a special staff will prepare bibliographies on any subject at very small cost. The writer may add that the latter service is already functioning in the *Bibliothèque Nationale* on a temporary basis.

On the other hand, we are proceeding with a list of all the duplicate copies of the volumes which are kept in the *Bibliothèque Nationale* and in the other large Paris libraries. Thus in two years we have collected almost fifteen thousand books, ancient and modern. Such a task is enormous since at the *Bibliothèque Nationale* alone the list will be comprised of titles of books that occupy more than seven miles of shelves. The writer hopes that we shall be able to transfer these duplicate copies to a depository in the suburbs of Paris, at Versailles for instance. Some of these duplicate copies could be used for circulation, others for exchange with American collections. Old editions, for example, could be lodged in a special library of the United States for study and circulation.

The writer has also been working on another project: the completion of our general catalogue. The war, the reduction of our staff for economical reasons, the increasing cost of printing and lack of money have seriously impaired the progress of our work. That is why the writer decided two years ago in the interest of our readers to make a photographic catalogue of all the cards which have hitherto not been available to the public. However, he considers this as a mere palliative. At all the international meetings, our colleagues in other countries have

been urging us to complete our general catalogue as soon as possible.

It is the hope of the writer to see the realization of the scheme of financial collaboration proposed to American librarians in their last congress by his friend, Mr. C. C. Williamson. Thus we could complete our catalogue in twelve instead of twenty-five years, a matter of great importance to intellectual workers throughout the world.

The writer is preparing the publication of facsimiles of our rarest volumes—either separately or in albums—, thus enabling the American libraries to acquire reproductions of masterpieces so precious and rare that they cannot be bought elsewhere. We have also discussed the question of an exchange service of young librarians between the American libraries and the *Bibliothèque Nationale*. The writer's collaborators, as well as he, will be delighted to welcome their colleagues from the United States who by their coming will strengthen the bonds of friendship existing between the librarians of both countries as fellow-workers in the same field.

The writer has already mentioned the difficulties that confronted him at the beginning of his administration. These difficulties led him to attempt to arouse the public's interest in our Library; in order to do so, we organized the series of exhibitions which have been held during the last four years. The obvious way to acquaint the public with our collections was to exhibit them. In 1924 ten thousand persons came to one of our exhibitions; the following year we had 35,000 visitors at the "Ronsard" and "Oriental" exhibitions; more than 50,000 people saw the Mediaeval exhibition and 60,000 that of the "Siècle de Louis XIV." The last mentioned number has already been exceeded last year during the exhibition of the French Revolution.

Therefore, we feel certain of a better future, if we continue to have the support of both the Government and Parliament and also the "Friends of the *Bibliothèque Nationale*," a society of cultivated connoisseurs; this society has increased threefold since 1924.

The *Bibliothèque Nationale* is a treasure which should be a source of pride not only to France, but to other nations as well, for there one may find the finest productions of all civilized communities and of all eras. Praise is due to France and the French people for having continuously striven in spite of changing governmental forms to build up so glorious an institution. It is perhaps the most striking instance of what the human spirit can achieve, when earnestly serving the cause of Culture.

P. R. ROLAND-MARCEL

PARIS

## ITALIAN SOURCES OF GÓNGORA'S POETRY

DURING Góngora's lifetime persons well acquainted with Italian poetry must have recognized that certain of his compositions were derived from Italian sources. A little later, Salcedo Coronel, in his elaborate commentary on Góngora's verse, displays his erudition in calling attention to the Italian, as well as the Latin works, that had inspired his idol. In his study of the *Soledades* and other longer works, he cites only occasional and brief reminiscences of Italian poets, but in the volume devoted to the sonnets of Góngora he identifies successfully the Italian sources of a considerable number of compositions.<sup>1</sup> Furthermore, in the early part of the seventeenth century someone whose name is not known<sup>2</sup> indicated in the margins of his copy of Espinosa's *Flores de poetas ilustres* the sources—actual and apparent—of about forty-four compositions included in that volume, eight of which are by Góngora. This copy with the marginal notes, which is now in the Rennert Collection in the Library of the University of Pennsylvania, fell into the hands of Gallardo, who transcribed the notes in his own copy, which in turn was acquired by the Marqués de Jerez de los Caballeros and was used in the modern edition of the *Flores de poetas ilustres* by Señor Rodríguez Marín, who, naturally enough, ascribed the notes to Gallardo. L. P. Thomas<sup>3</sup> has studied the possible relationship between Góngora and Marino, but so far as I am aware no one has attempted to determine to what extent Góngora's reading of the Italian poets influenced his artistic evolution.

As a matter of fact, the basis for such a study was lacking until the publication of the celebrated Chacón manuscript by

<sup>1</sup> *Segundo Tomo de las Obras de don Luis de Góngora, comentadas por D. García de Salcedo Coronel*, Madrid, 1644.

<sup>2</sup> To be referred to hereafter as the anonymous commentator. See the writer's "The Notes ascribed to Gallardo on the Sources of Espinosa's *Flores de poetas ilustres*," *Modern Language Notes*, XLIV, 1929, pp. 101-3.

<sup>3</sup> *Étude sur Gongora et le Gongorisme*, Paris, 1911.

M. Foulché-Delbosc<sup>4</sup> in which Góngora's poetry is arranged chronologically with a date assigned for each composition. Some errors in dates have been pointed out, but it seems reasonable to agree with the opinion of Señor Artigas:<sup>5</sup> "Hay que reconocer, sin embargo, que, en general, la cronología de Chacón se ajusta a la verdad, y se comprueba esto cuando alguna alusión histórica de lugar, tiempo o persona puede ayudar a determinar la fecha." If this be true, we possess materials for the study of Góngora's artistic development which are almost totally lacking for other Spanish poets of the Golden Age.

The Chacón manuscript leads off with a grandiloquent ode in the Herreran manner on Luis de Tapia's translation of the *Lusiads*. This composition of the youth of nineteen is interesting for its majestic swing, its high-sounding phrases and abuse of classical allusions, but in his earlier production it occupies an isolated position. In the compositions that immediately follow he forsook sounding brass for the tinkling cymbals that we hear in

La mas bella niña  
De nuestro lugar . . .

Hermana Marica,  
Mañana, que es fiesta . . .

Andeme io caliente  
I riase la gente . . .

and other dainty lyrics in tripping measures that show Góngora's love for simple melodies, and his delightful sense of humor.

The first sonnet (No. 12, 1582) presents the river Betis lamenting the death of two sisters, and shedding tears so copiously that the nymphs will be converted into the Gemini, while the Betis will be transformed into Aquarius. The underlying idea is found so frequently that it would be useless to mention parallels in earlier Spanish and Italian poets, but the reference in the last verse to the signs of the Zodiac is especially

<sup>4</sup> *Obras poéticas de D. Luis de Góngora*, Bibliotheca hispánica, New York, 1921, from which all quotations are made.

<sup>5</sup> *Don Luis de Góngora y Argote*, Biografía y estudio crítico, Madrid, 1925, p. 44.

interesting as the first evidence of Góngora's fondness for astrology which is manifest in so many later compositions.

The second sonnet describes his lady metaphorically as a sacred temple of virtue, each part of which corresponds to one of her physical perfections. Salcedo Coronel (p. 376) states that its source is Antonio Minturno's sonnet beginning "In sì bel tempio di memorie adorno." There is no doubt that the two compositions have much in common, but I question whether we are justified in accepting Minturno's sonnet as the source of Góngora's.

Daybreak—more frequently described than witnessed by poets—is the setting for sonnet No. 15. The lady is plucking flowers, but every footstep replaces each flower cut by her hand. The second quatrain is one of the loveliest things Góngora ever wrote:

Ondéabale el viento que corria  
El oro fino con error galano,  
Qual verde oja de alamo loçano  
Se mueue al roxo despuntar del dia.

When she puts on her garland, she is more resplendent than Ariadne with her nine stars. Salcedo Coronel (p. 368) states correctly that the first quatrain is imitated from Torquato Tasso's sonnet "Colei che soura ogni altra amo e honoro." The other parallels that he gives are not close. A reminiscence of the first quatrain is found in the redondillas written two years later (No. 48, ll. 53-56):

Por el rastro que dejauan  
De rosas i de jazmines;  
Tanto, que eran a sus campos  
Tus dos plantas dos Abriles.

Closer imitation of an Italian original is found in sonnet No. 16 in which the poet begs a stream to preserve intact the face of his lady mirrored in its waters,

Que no es bien que confusamente acoja  
Tanta belleza en su profundo seno  
El gran Señor del humido tridente.

Salcedo Coronel (p. 380) is correct in stating that its source is Bernardo Tasso's sonnet "O puro, o dolce, o fiumicel d'argento,"



but the delightful phrasing and idea contained in the last tercet are original with Góngora. The cultist term "líquido elemento," in the first line, also occurs in the Italian version.

In No. 17, the poet bids the sun streak with light the distant peak, loose the reins of Favonius and Flora, silver the sea and gild the fields in honor of Florida, but asks that none of this be done if the lady does not appear. Salcedo Coronel (p. 382) states that here Góngora imitated "en mucha parte" Francesco Maria Molza's sonnet beginning "Scopri le chiome d'oro, e fuor de l'onde." There seems to me little resemblance between them. Greater similarity with Góngora's sonnet is found in Bernardo Tasso's "Allor che d'amaranti e di viole," but here also the fundamental idea of the Spanish composition is lacking.

No Italian sources have been attributed to Nos. 19, 20 and 21, which describe sighs and tears as the lover's sole reward, the dalliance of lovers interrupted by daybreak, and a wall that had served sympathetically as a rendezvous. In the second tercet of No. 21, the poet asks that the wall bring them better fortune than one in the city of Ninus which was a "barco de vistas, puente de desseos." It is surprising to find such bold metaphors in a composition of the year 1582. They rather seem to belong to Góngora's later manner, and Salcedo Coronel notes that "barco de vistas" occurs in the *Fábula de Píramo y Tisbe*.

The anonymous commentator cites Torquato Tasso's sonnet "Re de gli altri superbo altiero fiume" as the source for Góngora's No. 22, beginning "Rei de los otros, rio caudaloso." The similarity is limited to the invocation to the river found in the first two verses. A closer parallel is found in Bernardo Tasso's "O puro, o dolce, o fiumicel d'argento" already mentioned, but with the evidence at hand we must regard Góngora's sonnet as original. The poet evidently had this composition in mind when he wrote:

Tu, Rei de los otros rios,  
Que de las sierras sublimes  
De Segura al Océano  
El fertil terreno mides . . . (No. 48, ll. 65-68).

Salcedo Coronel and the anonymous commentator concur in assigning Sannazaro's sonnet "O gelosia d'amanti orribil freno" as the source of No. 23, beginning "O niebla del estado mas sereno." Sannazaro's poem was probably translated more frequently in Spain than any other Italian sonnet, and, since Góngora's sonnet shows no close verbal similarities, it probably does not depend upon direct imitation.

Gather rosebuds while you may is the theme of No. 24, beginning "Mientras por competir con tu cabello." Salcedo Coronel and the anonymous commentator recognized that this sonnet, together with No. 36, "Illustre i hermostissima Maria," is closely related to Garci Lasso's sonnet beginning "En tanto que de rosa i açucena," which Fernando de Herrera believed to be an imitation of Bernardo Tasso's "Mentre che l'aureo crin v'ondeggia intorno." While it is evident that Góngora was acquainted with Garci Lasso's sonnet, the close resemblance in phraseology seems to indicate that in writing Nos. 24 and 36 he made independent use of Bernardo Tasso's poem. The same idea is expressed in traditional measure in the last stanza of No. 29:

Por esso, mozuelas locas,  
Antes que la edad avara  
El rubio cabello de oro  
Conuerta en luciente plata,  
Quered quando sois amadas;  
Mirad, bobas, que detras  
Se pinta la occassion calua.  
Que se nos va la Pascua, moças,  
Que se nos va la Pascua.

Salcedo Coronel (p. 360) states that No. 33, beginning

Ni en este monte, este aire, ni este rio  
Corre fiera, vuela aue, pece nada,  
De quien con attencion no sea escuchada  
La triste voz del triste llanto mio . . .

is imitated from a sonnet of Luigi Groto, which begins

Non moue, erge, apre il corpo, i piedi, l'ale  
Nel mondo pesce, fiera, augel, che tanto,  
Bonardo, nuoti, uada, e uoli, quanto  
Nuota, ua, e uola il tuo nome immortale.

There is an unmistakable similarity in the first two lines, but the remainder is wholly dissimilar. Góngora's sonnet has still less in common with Bernardo Tasso's "Non è fra queste selve arbor, ne fronda," which is mentioned as a source by the anonymous commentator.

The latter indicated that No. 24, beginning "Qual dèl Ganges marfil, o qual de Paro," is an imitation of Ariosto's "Qual avorio di Gange, o qual di Paro." The resemblance in the quatrains is striking, but the tercets differ. Nothing could better illustrate Góngora's fondness for borrowing an image and making it his own. Ariosto asks what rich materials could form a vessel to contain the hair of his deceased lady, while Góngora asks what exquisite workmanship could fashion the semblance of his lady that would not melt like wax in the sun when brought into her presence.

Salcedo Coronel (p. 353) states that the first quatrain of No. 41, beginning "Con diferencia tal, con gracia tanta," was imitated by Marino in his sonnet "Sovra l'orlo d'un rio lucido e netto," and there seems to be no reason to doubt this statement, especially since it is known that Marino occasionally borrowed from Spanish poets. In his *Étude sur Gongoro et le Gongorisme*,<sup>6</sup> M. Thomas implies that Góngora derived the idea of the nightingale with a hundred thousand throats from Marino. If we accept the date of 1584 ascribed to this sonnet in the Chacón manuscript, and there seems to be no reason to doubt it, Góngora's claim to originality cannot be questioned with the evidence at hand.

In No. 42 Góngora expresses his disillusion by warning lovers not to touch the mouth that allures with nectar which the sacred liquor dispensed to Jupiter by the youth of Ida need not envy, for there is poison hidden between the lips. Salcedo Coronel (p. 315) states correctly that this is "imitación expresa" of Torquato Tasso's sonnet beginning "Quel labbro, che le rose han colorito." M. Thomas<sup>7</sup> overlooked Salcedo Coronel's identification, and stated that Góngora's sonnet is probably derived from Marino's "Baci," with which it has

<sup>6</sup> P. 47.

<sup>7</sup> *Ibid.*, p. 65.

little similarity. The third and fourth verses:

I a no invidiar aquel licor sagrado  
Que a Iupiter ministra el Garzon de Ida

recall the description of Ganymedes in the first *Soledad* (ll. 7-8):

Quando el que ministrar podia la copa  
A Jupiter, mejor que el garçon de Ida.

In No. 43, the poet compares his gratitude on freeing himself from the wiles of his fair nymph with a shipwrecked boat that has reached shore, a bird that has disengaged itself from a hunter's snare and a maiden escaping from an adder. Salcedo Coronel (p. 344) finds each of these similes presented separately in three sonnets of Giovanni de la Casa which begin "Io, che l'età solea viver nel fango," "Sperando, Amor, da te salute invano," and "Come vago augelletto fuggir sole." The resemblances are too vague for us to be certain that Góngora was acquainted with these compositions.

Sonnet No. 44, beginning "Varia imaginación, que en mil intentos," describes the blessings of sleep that brings before the lover his lady's face. From Sannazaro's time, no theme was more frequently treated in Italian poetry, and there are many examples of it in Spanish literature of the sixteenth and seventeenth centuries. Salcedo Coronel (p. 384) states that Góngora's sonnet is "imitación expresa" of Torquato Tasso's "Pensier che mentre di formarmi tenti." The underlying idea in the two compositions is similar, but there are many divergences, and I doubt whether Tasso's sonnet can be regarded as the source of Góngora's. The Spanish sonnet contains the neologism "vulto" which corresponds to "volto" in the Italian text, but Góngora had already employed the word in No. 34: "Qual dèl Ganges marfil, o qual de Paro."

In No. 45 Góngora counsels a friend not to be deterred in his amorous undertaking by the fate of Icarus, whose tomb was the humid element. Salcedo Coronel (pp. 405-407) mentions in this connection Sannazaro's "Icaro cadde qui, queste onde il sanno" and Tansillo's "Poi che spiegat' ho l'ale al bel desio." It is highly probable that Góngora had read these

famous sonnets, but his sonnet shows no evidence of direct imitation.

In No. 46, the poet begs the poplars that mourned the adventurous Phaeton to lament his own mad undertaking. There is a close resemblance, particularly in the quatrains, with the following sonnet of Bernardo Tasso:

Qui, dove meste il loro caro Fetonte  
Piansero già l'alte sorelle vive,  
Ch'or senza invidiar lauri e olive  
Potrian ornar ogni pregiata fronte;  
Piansi molt' anni, e con le voglie pronte  
Bellezze seguitai celesti e dive:  
E 'n quanti tronchi han queste verdi rive,  
Feci le lodi lor scrivendo conte.  
Le Ninfe il san di questa rapid' onda,  
Che nelle sponde del sinistro corno  
Del Pò si dolser de' miei gravi danni.  
Or for del mar degli amorosi affanni,  
Sospinto da benigna aura seconda,  
E rido e canto a queste piaggie intorno.

In No. 54 the poet describes in rather involved metaphors his fears for the future. Even though his ship of hope is moored to the rock of faith and the sky promises clear weather, he is afraid, for he has too often seen on the shore the unburied bones of those who had ventured confidently upon Love's sea. As Salcedo Coronel (p. 463) observed, this is a close imitation of Torquato Tasso's sonnet "Ben veggio auuinta al lido ornata naue." There is a striking resemblance in the underlying thought and in the phraseology.

If we may judge from the chronology of the Chacón manuscript, from 1586 to 1594 Góngora was expressing himself chiefly in a burlesque or satirical vein, and apparently the Italian verse in his library no longer attracted him as before. During that time, it is true, he wrote his Herreran ode on the Armada, with a quotation from Petrarch (No. 72), but nowhere else is there any indication of Italian influence. His encomiastic sonnets and other compositions in Italianate measures show an ever increasing tendency toward the new form of poetic diction

that was to attain its flowering in the *Soledades*. Hyperbata (of which he had found many in Torquato Tasso's sonnets), bold metaphors and neologisms are used with greater frequency, and we feel that his period of apprenticeship with the Italian poets is at an end. When he turned again to amatory poetry in 1594, he appears to be experimenting rather than translating or imitating, and the commentators have pointed out no significant case of borrowing from Italian in compositions written after 1585.

With the evidence at hand, we may assume that Góngora's specific indebtedness to Italian poets is limited to his apprentice years. While frequently in later compositions he reproduced their images and repeated their words, it is likely that he did so because the phrases he had loved in other days lingered in his memory, and not because he mistrusted his own creative power. Furthermore, it appears that some of the Italian poems suggested as sources of Góngora's inspiration have little relation with his own verse, and that in a number of other cases he merely borrowed a simile or a phrase and developed it independently according to his fancy.

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## OBSCURITY IN RECENT FRENCH POETRY

IS literary criticism going to give up one of its fondest phrases and shall we cease to hear the much-vaunted French clarity and lucidity brought in whenever a French book is discussed? After Mallarmé and the Symbolists, whose obscurity was looked upon as the decadent exaggeration of a few eccentrics; after Proust, who was long accused with being obscure and difficult—a charge which will doubtless amaze our grandsons—the fame of Paul Valéry has suddenly invaded even the most conservative circles of France. Every short article signed by him is anxiously sought by book speculators; the most insignificant autograph of his reaches unheard-of prices; a copy of his poems, we are told, is now found carelessly lying on drawing-room tables at all the “five o’clocks”—as the French call them—of society women, and shares, with the no less fashionable *Summa* of St. Thomas Aquinas and a few lipsticks, the intimacy of actresses’ boudoirs.

Suddenly, in 1927, Valéry was elected to the French Academy as the successor of Anatole France. The poet of hermetic obscurity was to recite the eulogy of the master who had been for three decades the high-priest of limpid clarity!

The blow was too much, not only for envious poetasters, but for many critics impatient at seeing such a difficult and aristocratic poet worshipped to the degree of idolatry. Several Parisian papers launched an offensive against the new academician. Most of the journalists were naturally content with piling irony upon insult, and triumphed in the harmless society entertainment which consists in quoting a few lines of a poet as a riddle and asking the audience to guess the meaning. But the literary critic of the *Revue de France*, M. Vandérem, whose judgment carries more weight, took up the question and raised it to a higher plane in three articles entitled: “Obscurity and Clarity in Literature.”<sup>1</sup>

According to Vandérem, Valéry’s speech at the French Academy was nothing but an “attack of high literature against

<sup>1</sup> *Revue de France*, Nov.-Dec. 1927, Jan. 1928.



current literature, of obscurity against clarity"; and the unreserved praise which was lavished on that speech by the conservative critics themselves seemed to threaten clarity with impending defeat. While Mallarmé, thirty years ago, had had to fight against the bitter hostility of the public, his disciple could now boast of having all the leading critics chained to his chariot. The gross errors of the "Scotch reviewers" who utterly failed to understand Shelley, Keats, and other "English Bards" of the last century, the obstinate narrow-mindedness of Brunetière and Faguet against Baudelaire, seem to have impressed upon modern critics the feeling of their fallibility; they have adopted an unvaryingly lenient attitude and will always make it a point to understand even the wildest hoaxes of the youngest poets of Montmartre. The severity of old has gone: "On ne sait pas dire non."

Difficult literature is moreover surrounded by a halo of glory and admiration. It is all the more highly revered as it seems the more scornful of success. And no academician seemed to protest when Valéry alluded with an exquisite irony to his predecessor's clarity: "What could be more precious than that delightful illusion of clarity which inspires in us the feeling that we are growing richer without effort, are savoring pleasure gratuitously, are comprehending despite our inattention, are enjoying the spectacle without having paid for it?"<sup>2</sup>

For that new attitude of the writers towards the public, Vandérem coins the name of *obscurism*. Obscurantism has long been used in France as a political insult; obscurism would be the systematic search after veiled allusions, unconnected images, subtlety or quintessence of thought, and, generally speaking, all the devices of deliberate difficulty.

That obscurism Vandérem regards as a new phenomenon in French letters. He traces it back to Mallarmé, and even to a certain manner which Mallarmé took up between the first version of *L'Après-Midi d'un Faune* (1866), a very clear poem, and *L'Hérodiade* (1869), a very obscure one. Why such an attitude of the poet? A genius, indeed, is free to follow nothing

<sup>2</sup> P. Valéry's speech at the French Academy, translated by Lewis Galantière, in the November issue of the *Dial* (1927).

but his dream and to disregard the *profanum vulgus*. But the obscurists do not disregard it. They actually put in print their dreams and their inner elucubrations; their publisher exhibits their volumes with one of those delightfully hyperbolic formulae which go to the heart of the French public. The reader pays a respectable number of francs—and often a more than respectable number when the volume appears in a limited edition. Nor does the reader give his money alone; he lavishes unsparing efforts in trying to understand the book, and he seldom succeeds. The obscurist is thus guilty of a twofold robbery.

This common sense argument is obviously less impressive than it means to be, since, after all, and in spite of the most alluring advertisements, nobody is ever obliged to buy a book. Vandérem's spirited defence of clarity will be less easily brushed aside when he begs us to bear in mind that the obscurity of a poem does not alone constitute its beauty, and that the meaning which may be concealed in a difficult stanza is often not worth the trouble. He concludes that art must be the triumph over obscurity. While a happy few among French writers (Molière, Voltaire, Musset) may have been endowed with the gift of inborn clarity, most of the others have had to strive painfully after it. The clarity of a La Fontaine, of a Flaubert or of A. France is but vanquished obscurity—that is, none the less depth, none the less effort, but more regard for the reading- and paying-public.

The problem thus raised by Vandérem deserves a closer discussion, for the same obscurism is to be found in almost every contemporary literature. In England, the traditional home of the "defences of poesy," Edith Sitwell in one of the *Hogarth Essays*,<sup>3</sup> Robert Graves and Laura Riding<sup>4</sup> have already taken up cudgels for obscurity, alias modernism. The inevitable G. K. Chesterton had his witty word to say on the topic, and, in the staid *London Mercury*, he laid the blame on the critics themselves, who have become such intelligent interpreters that

<sup>3</sup> Edith Sitwell, "Poetry and Criticism," *Hogarth Essays*, London, 1925.

<sup>4</sup> Robert Graves and Laura Riding, *A Survey of Modernist Poetry*, London, Heinemann, 1927.

they understand too well what the artist has to say, and save him the trouble of saying it.

Critics of university training, more conscientious or more ponderous than either Vandérem or Chesterton, would doubtless have tried to bring back those "enfants terribles" of obscurists within the national tradition. We all have ancestors, even when we know it not; and Dante's *Vita Nuova*, Shakespeare's *Sonnets*, in France the lesser star of Maurice Scève in the sixteenth century, are not these imposing enough authorities for the modern devotees of obscurism? In fact, it would be almost commonplace to assert that there is obscurity in all great poetry, since the thought, the feeling or the technique of a great poet is always in advance of his contemporaries. The critics, a lazy or a busy race, will not make the necessary effort to understand, and prefer resorting to the ever-ready charge of obscurity. Edith Sitwell has collected in her essay the most typical utterances of British critics a century ago. The same chord is always struck. *The Ancient Mariner* is a rhapsody of unintelligible incoherence; the *Quarterly* declares Keats to have no meaning whatever; Wordsworth's *Excursion* is just as meaningless for the *Edinburgh*; as to Shelley's *Prometheus*, the *Blackwood* pronounces it "absolute raving." In France, where the critics have usually displayed more acuteness, were not the most rhetorical poems of the young Hugo blamed as hopelessly obscure? A. France and J. Lemaitre could boast of understanding nothing in their Symbolist contemporaries, and even in Verlaine, as limpid a poet as there ever was. Many more names could be added if other arts were ransacked for illustration. Wagner and Stravinski, Cézanne and Rousseau le Douanier, not very long ago Brancusi, were told sharply by the critics: "Ce n'est pas de la musique!" or "Ce n'est pas de la peinture ou de la sculpture!", as others are now being told: "Ce n'est pas de la poésie!" That obscurity regularly wears off after the score of years which it takes the public to catch up with a Shelley or a Browning, a Mallarmé or a Rimbaud.

But that obscurity of all new and great poetry differs from the deliberate striving after obscurity which has been termed obscurism. And obscurism there is in contemporary French

poetry, and not only among some mystifiers who, even in Paris, are not very numerous. The difficulty of Pindar or of the Prophets is due either to allusions which are no longer familiar to us or to the absence of transitional links between the ideas or the images. The difficulty of many Renaissance sonnets often comes from the extreme concentration of the thought and the over-condensed expression. Our difficult literature to-day is more conscious and more voluntary.

Mallarmé was the first to give the full theory of his practice; he was purposely obscure, in order to gain from the reader a more active participation. Readers, like schoolboys, are all tempted to follow the all-powerful principle of economy of effort and to skip hastily over volumes of verse. Mallarmé's reader must meet him halfway; he must become creative in his reading and display an unflagging attention and all the alertness of his wits to collaborate with the poet and interpret his profound or elliptic text.

Since Mallarmé, French literature has witnessed a whole outburst of obscurism. Most of his successors have, however, struck a new path, and several divergent methods of obscurism are evident from their practice. Mallarmé's example has only, but brilliantly, been followed by Paul Valéry. Valéry's obscurity is intellectual, or intellectualistic. His is the poetry of intelligence whose abstractions are embodied in sensuous, voluptuous images. The other current of obscurity derives from Rimbaud and has found its great representative in Paul Claudel. There the difficulty is not that of a profound philosophy translated into felicitous images and condensed subtleties. The poet is carried away by the spontaneous and blind force of his inspiration. He rushes disconnected images, and scorns or refuses to polish them. Claudel's poetry is magnificently primitive; it gushes forth with an ebullience of resourceful strength. When it is beautiful, it is moving and irresistible, more akin than any contemporary poetry to the great masters whom Claudel admires, Aeschylus, the Bible and Shelley. At times, also, the inspiration flags, the phrasing is rough, and is best depicted by the image, so dear to Claudel, of the painful travail of childbirth.

The younger poets of France who are adepts of obscurism do not follow either Claudel or Valéry very closely. The implicit conviction which underlies their efforts is that art is no longer a representation or a translation of reality, but an original creation. That such a creation cannot easily be imparted to the reader we must naturally expect. These poets repudiate logic and all critical habits of thought, all the ordinary rules of grammar and syntax. They select and use words, not for their intellectual connotation, *i.e.* for their meaning, but for their emotive quality. And as their curiosity is usually directed towards the more obscure states of their consciousness, or rather of their unconsciousness, they merely juxtapose capricious images according to the mysterious laws of dream or of hallucination. The Anglo-Saxon reader, familiar with J. Joyce and Gertrude Stein, will not be too much surprised by that form of contemporary French poetry. In fact, most of the modern devices of obscurity were already found in Guillaume Apollinaire, who died in 1918, and even in Rimbaud and Lautréamont, the two gods worshipped by French literary youth. But if the present generation recognizes itself in such strange and disconnected works, if its poetry seems to plunge us into a new world which borrows little from our prosaic reality, is it not because the total overthrow of our ideas brought about by the war, by the latest conceptions of modern science and by the "new psychology," makes us feel that we are living in a new world, a world to which we are no longer adapted, which we no longer understand? Need we wonder if painters and poets alike try to depict that new world like children or like new primitives?

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## INFLUENCES ET SIMULTANÉITÉS EN HISTOIRE LITTÉRAIRE

JE voudrais me permettre d'intervenir par quelques mots dans l'intéressant échange de vues touchant les méthodes de l'histoire littéraire, qui a eu pour point de départ le compte rendu par M. J. E. Spingarn de la thèse de M. Magendie, et qui a permis aux lecteurs de la ROMANIC REVIEW d'entendre successivement les opinions de MM. Daniel Mornet et Bernard Faÿ. Ayant été directement mis en cause, de la manière la plus honorable d'ailleurs et la plus sympathique, par mon excellent collègue M. Mornet, je tiens à défendre, et pour cela à préciser mon point de vue, dans la même *Revue* où l'on a pu lire cette critique brève et jetée en passant, mais qui a du poids par elle-même et par l'autorité de son auteur.

M. Spingarn avait reproché à M. Magendie de n'être pas remonté, pour étudier les théoriciens français de la politesse mondaine et de l'honnêteté au dix-septième siècle, à leurs prédécesseurs étrangers, surtout italiens, de la génération précédente ou du siècle précédent, qui d'après M. Spingarn ont été ou ont pu être leurs sources ou leurs modèles. M. Mornet répond qu'il faudrait d'abord prouver cette influence. On pourrait lui répliquer que justement en pareil cas, pour pouvoir affirmer ou nier en connaissance de cause, il faut au moins commencer à étudier la question; il faut se préoccuper des sources possibles des idées dont il s'agit, surtout lorsqu'elles sont aussi vraisemblables que dans le cas considéré, afin de n'attribuer à ceux qui les ont exprimées chez nous que le degré d'originalité auquel ils ont droit. Puis M. Mornet continue en ces termes:

"Je ferais le même reproche, ou plutôt la même question, au remarquable *Préromantisme, études d'histoire littéraire européenne* de M. P. Van Tieghem. M. Van Tieghem distingue rarement les ouvrages ou courants d'opinion qui apparaissent *en même temps* et ceux qui apparaissent, plus ou moins, *à cause les uns des autres*. La distinction est capitale, et il la connaît, car il n'a pas <sup>1</sup> de meilleure démonstration d'influence que son

<sup>1</sup> *Sic.* Peut-être faut-il lire: *il n'y a pas*.



*Ossian en France.* S'il faut connaître les causes, même pareilles, pour bien connaître notre littérature française, il est sans importance de faire intervenir les *simultanéités*. Sinon, où s'arrêter? . . . <sup>2</sup>

Et il conclut sur ce point, qu'il pourrait y avoir ainsi une étude de la littérature mondiale, qu'elle pourrait être fort intéressante, mais qu'elle ne rendrait pas inutile l'histoire particulière de la littérature française.

Bien entendu; et nul ne pense à nier la légitimité des histoires littéraires nationales, à condition qu'elles s'informent soigneusement—M. Mornet en reconnaît la nécessité un peu plus haut—des contributions que leur apportent les études de littérature comparée. *Ossian en France* et les ouvrages de même type de MM. Baldensperger, Estève, Tronchon, Eggli, etc. . . . peuvent être considérés comme des éléments intégrants de l'histoire de la littérature française, destinés à en modifier, à en enrichir, à en préciser tel chapitre. Pour que ces ouvrages remplissent ce rôle, il faut que leurs auteurs prennent soin de n'apporter que des sources, des influences ou des curiosités prouvées ou du moins très vraisemblables. Mais s'il s'agit de mon *Préromantisme*, le cas est différent. Ce qui entre en jeu alors, ce sont les méthodes de l'histoire littéraire internationale ou générale, telle que je la conçois et que je tente de la pratiquer dans la mesure de mes moyens; et c'est pourquoi je voudrais ajouter, pour répondre si possible à la critique de M. Mornet, quelques précisions à ce que j'ai déjà dit ailleurs, à plusieurs reprises, de cette méthode.<sup>3</sup>

On constate, et c'est le point de départ, dans plusieurs littératures, à la même époque ou à des époques voisines, la présence des mêmes idées, sentiments, attitudes devant la vie, l'emploi des mêmes thèmes, types, genres, formes ou styles. Ces ressemblances sont trop nombreuses pour être dues aux analogies fortuites de deux ou trois esprits. Elles ont donc

<sup>2</sup> THE ROMANIC REVIEW, Vol. XVIII, 1927, p. 107.

<sup>3</sup> "La notion de littérature comparée," *Revue du Mois*, I, 1906; "La Synthèse en histoire littéraire: littérature comparée et littérature générale," *Revue de Synthèse historique*, XXXI, 1920; *Le Préromantisme*, I, Paris, Rieder, 1924, Préface; "Principaux ouvrages récents de littérature générale et comparée," compte-rendu annuel dans la *Revue de Synthèse historique*, depuis 1911, passim.



des causes communes. Deux cas peuvent se présenter—en fait ils coexistent souvent: Ou bien ces traits communs à divers écrivains des nations les plus diverses viennent de l'imitation des mêmes modèles, de l'utilisation des mêmes sources ou de l'influence des mêmes maîtres; dans ce cas, il y a là une quantité de contacts qui doivent être démontrés ou du moins montrés comme très vraisemblables. On établit ainsi que Pétrarque, les pétrarquistes, et en général la poésie amoureuse italienne, sont l'origine des poésies du même genre en Espagne d'abord, puis en France, en Angleterre et en Pologne; et que dans ces deux derniers pays les modèles italiens furent imités, soit directement, soit à travers leurs imitateurs français. Ou bien ces concomitances d'idées ou d'expressions ne peuvent s'expliquer par aucune influence prouvée. C'est le cas pour le marinisme et le gongorisme, qui ont sévi simultanément, dont on a longtemps voulu trouver le germe commun soit en Espagne, soit en Italie, et que les historiens les plus compétents en arrivent aujourd'hui, je crois, à considérer comme indigènes l'un et l'autre. Pour choisir un exemple plus neuf, plus proche et plus limité, si l'on constate qu'en France Leconte de Lisle, en Italie Carducci, en Suède Snoilsky, ont exprimé à des époques très voisines et presque dans les mêmes termes leur aversion pour la poésie élégiaque ou personnelle, avec ses confidences et son étalage du moi, on doit se demander si cette concordance est due à une influence de l'un sur l'autre; s'il n'en est pas ainsi, elle atteste une réaction isolée mais analogue de chacun d'eux devant la poésie de ses prédécesseurs ou de ses contemporains.

Dans le premier cas, les études de littérature générale servent à dessiner les courants littéraires—et moraux, politiques, religieux, etc. . . —qui ont circulé dans l'Europe moderne, puisque c'est d'elle qu'il s'agit. Dans le second cas, les tendances, sentiments ou expressions analogues ne sont pas moins intéressants à recueillir, et n'offrent pas moins d'importance. Puisqu'ils ne sont pas dus à des influences littéraires, ils attestent un état d'esprit analogue, des préoccupations communes, un même moment du développement littéraire particulier ou national. Étant communs, ils doivent avoir des causes communes; ces causes ne seront plus cette fois des influences

littéraires précises; ce seront, par exemple, des réactions intellectuelles, sentimentales ou morales provoquées par les mêmes faits ou des faits parallèles, historiques, sociaux, religieux, etc. . . . ou même littéraires, mais sans influence extérieure. Ces manifestations parallèles et indépendantes n'offrent pas moins d'intérêt que celles qui sont attribuables à des influences discernables; peut-être même en offrent-elles davantage, étant plus spontanées. Elles constituent comme elles le tissu de l'histoire littéraire de l'Europe.

Ces quelques mots suffisent, je crois, à justifier, dans l'histoire littéraire générale, l'emploi de textes que ne relie aucun rapport direct d'influence, pour établir un fait collectif. Il en est ainsi, dans mon *Préromantisme* dont le premier volume seul a paru, mais dont le deuxième et le troisième volume, à paraître prochainement, appliqueront la même méthode, toutes les fois que des textes sont énumérés sans indication de source commune; lorsqu'une telle source est probable ou possible, elle est indiquée.

PARIS

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## MISCELLANEOUS

### UNPUBLISHED POEMS BY ANNE D'URFÉ: LE TOMBEAU DE CARITE

HONORÉ d'Urfé, the celebrated author of the *Astrée*, was not the only poet in his family. His two brothers, Anne<sup>1</sup> and Antoine, also wrote verse of no mean merit. Anne d'Urfé was proud of this family record: "A sa mort nostre père nous laissa cinq frères dont nous fûmes trois qui nous délectames à mettre par escrit."<sup>2</sup> The fame of Honoré and of his *Astrée* has overshadowed the name of his two brothers, to whom, moreover, fate has not been kind. Antoine, "miracle de son tems en toutes sciences, comme vray fils ayné de l'Anclopedie," was killed in the wars of the *Ligue*, at the age of twenty-three;<sup>3</sup> Anne d'Urfé, disillusioned in politics, war and marriage, destroyed his early poems and took Holy Orders to find peace in renunciation.

As the first husband of Diane de Chateaufort—the Astrée of the novel—Anne's life has been so intimately bound up with that of his renowned brother that his works are of some importance to literary history. The outlines of his biography are well established.<sup>4</sup> He was a poet and a soldier at fifteen and at that early age wrote verse that was admired by Ronsard. In his *Bibliothèque Française*, Du Verdier testifies:

"C'est une chose admirable en ce Seigneur, que la Muse aye commencé de luy inspirer la fureur poétique ayant à peine atteint l'aage de quinze ans, depuis lequel temps il n'a cessé et ne cesse, parmy autres nobles et sérieux exercices, de faire

<sup>1</sup> He was called Anne after his godfather, Anne de Montmorency.

<sup>2</sup> A. Bernard, *Les d'Urfé*, 1839, p. 91.

<sup>3</sup> He published, in 1592, *L'Honneur, Premier Dialogue du Polémophile, Avec deux Epistres . . .*, and *La Vaillance, Second Dialogue du Polémophile*.

<sup>4</sup> See on him the confuse and discursive book of A. Bernard, *Les d'Urfé*, 1839, and, especially, O. C. Reure, *Vie et œuvres de Honoré d'Urfé*, 1910, and *Bibliothèque des Écrivains Forésien*, II, p. 449. Since this article was written there has appeared M. Badolle's *Anne d'Urfé*, which contains extracts from his poetry.

des vers; mais tels et si gaillards, que Pierre de Ronsard, qui en a veu, en prise grandement la façon et l'ouvrier."<sup>5</sup>

He battled first for the *Ligue* in the Forez country, but changed sides and became a partisan of Henri IV. He was disappointed, however, in the distribution of the rewards. Henri IV had promised him the government of the Forez, but he was sacrificed to Majolaus de Chevières, seigneur de Saint-Chamond, who was nominated chief governor of the Lyonnais, the Forez and the Beaujolais. Anne d'Urfé withdrew to his castle, where he resolved to live carefree, "chassant et bastissant et composant des vers."

The poems here published (from MS. *Bibl. Nat. Fr.* 25464) are important for the settlement of a mooted point in the biographies of both Anne and Honoré d'Urfé—the problem of their successive marriage to Diane de Chateaumorand. They are a confession; they reveal the secret of Anne's life.

In 1614, when already a priest for fifteen years, he learned that a certain lady, whom he calls Carite, had died. For her he wrote a sequence of *stances* and *sonnets*: *Le Tombeau de Carite*, followed by *Stances au Lecteur*, which furnish a number of autobiographical details.

He loved Carite with an honest love and begs the reader not to misjudge him, now that he belongs to the Church, for writing verses about a deceased lady. He was not fifteen years old when his parents thought of marrying him to Carite, who returned his love. "L'amour naict aisément quand il rencontre un frère." For her he wrote his early poetry, praised by Ronsard. However, when he went to war in Lorraine, she "consented to take another husband," forced on her by her mother. She regretted this deeply as she told her former lover, who, although he never could forget her, was married in 1574 or 1575, mainly for practical reasons, to Diane de Chateaumorand. His married life was loveless, as is well proven by the church decree that annulled it because of the lasting coolness of the husband toward his haughty wife. Diane de Chateaumorand had been courted for many years by Honoré, Anne's brother, and, in 1600, the very year following their separation,

<sup>5</sup> Article *Anne d'Urfé*.

she married Honoré, an event which Anne d'Urfé had, of course, foreseen and, we may surmise, agreed to. He had decided to forego active life to become a priest. He celebrated his first mass on September 29, 1603. From then on he led a rather retired life, although he acquired successively several ecclesiastical titles. He became "seigneur prieur de Montverdun, Chanoine comte de l'église de Lyon, Doyen de Nostre-Dame de Montbrison" and "Vicaire général du Cardinal Maurice de Savoye."

During the several decades of his married life and his priesthood, he tells us, he kept intact the remembrance of his early love. In fifteen years he wrote her but one letter to thank her for an *Agnus Dei* which she had sent him, and had embroidered with her own hands. She died about 1614; he said masses for her during ten days, and to celebrate her memory wrote the sonnet sequence *Le Tombeau de Carite*, which appears here in print for the first time.

Can the real lady hidden under the name *Carite* be identified? Aug. Bernard in his *Notice biographique* of Anne d'Urfé (*Les d'Urfé*, 1839, p. 96) proposes an identification which is not entirely convincing:

"Il reste à apprendre au lecteur quelle fut la femme qui sut inspirer à Anne d'Urfé une si profonde passion. Cette femme fut la dame de Luppe, Marguerite Gaste, sur le nom de laquelle il fit cette anagramme un peu libre et très-défectueuse: 'Ma sagette peult te guérir.' On retrouve dans ses manuscrits plusieurs petites pièces de poésie qu'il adressa à cette dame dont le prénom rappelle le diminutif *Carite*, et qui prouvent d'une manière positive, que Marguerite Gaste fut l'objet de ses chastes amours. En effet, cette dame épousa, dans le courant de l'année 1573, Jean d'Apchon, seigneur de Montrand, lieutenant au gouvernement du Forez, qui fut tué, le 31 mars 1574, dans un combat qui eut lieu aux environs de sa terre de Luppe, entre les catholiques du Forez et les protestants du Vivarais. Si Anne d'Urfé ne l'épousa pas, alors qu'elle était redevenue libre, c'est que probablement il avait déjà contracté mariage avec Diane de Chateaumorand, soit par dépit, soit pour se rendre au désir de son père."

Marguerite Gaste was married a second time to Aymard-François de Meuillon, baron de Bressieu. The constant love

which Anne d'Urfé claims to have felt for Carite, whoever she may have been, even during his marriage and the years of his priesthood, helps to explain the reasons for his separation from Diane de Chateumorand and his favoring her marriage to his brother, Honoré.

LE TOMBEAU DE CARITE

*Stances au Lecteur*

Lecteur, escoutez-moy, si mon estat d'église  
Faict que lisant ces vers, tu t'en escandalise,  
Notez bien mes propos, puis jugez sainement.  
Entre Carite et moy, icy je le proteste  
L'amour fut légitime ou nette entièrement  
Et Dieu concède à l'homme aymer d'amour honneste.

Je n'avoys pas atteint troys lustres de mon âge  
Qu'on croyoit de nous joindre un jour en mariage,  
Elle y montra tousjours beaucoup de volonté,  
Qui poussa mon amour jusqu'à son but supresme,  
Ne voulant point par elle en estre surmonté,  
Car un homme est ingrat de n'aymer ce qui l'ayme.

Mon corps estant bâti et de chair et de veines  
Qui d'un sang attrayant en jeunesse sont pleines,  
Me voyant bien aymé d'une perfection,  
Il ne fault s'estonner si je n'y fus contraire  
Croyant prendre aux cheveux si belle occasion:  
L'amour naict aisément quand il rencontre un frère.

Mais lorsque je suivoys, sans épargnier ma peine,  
Pour avoir de l'honneur, une armée en Lorraine,  
Demeurant trop longtemps, elle condescendit  
De prendre un aultre espoux, forcée par sa mère,  
Ainsi que plusieurs fois depuis elle m'a dit  
Et qu'elle en supportoit une douleur amère.

Nonobstant ce rebut mon amour fust entière;  
Tant que vingt et sept ans parfurent leur carrière  
Que las des vanités je changeay de propos  
Et la profession que j'avois tant suivie  
Pour me donner à Dieu et chercher du repos:  
Heureux qui fuit l'abus pour suivre cette vie.

Je say bien qu'en ce temps plusieurs folles pensées  
Me sont souventes fois par la teste passées,  
Mais sans aulcun effect et sans recherche aussy;  
L'ardeur dont je l'aymay recherchant l'hyménée,  
La jeunesse et la chair me pousoient à cecy:  
Toutesfois ma raison n'en fut point dominée.

Si mes vers en ce temps furent remplis de flammes  
Et des cruels brandons qui brûlent dans les âmes,  
Un fol désir d'honneur me les fit composer  
Fors ceux que j'ay chantés en mon ardeur première,  
Alors que j'espérois la pouvoir espouser:  
Tout le reste c'estoit feinte et chose mensongère.

Despuys mon changement on a veu quinze années  
Par le cours du soleil icy bas retournées  
Que sans rien altérer en ma perfection,  
Et mesmes sans la voir, je l'ay toujours chérie,  
Sans nul sale désir, ardeur, ny passion:  
La première amitié mal aysément s'oublie.

Je puis en vérité encores te promettre  
Qu'elle n'a point reçu de moy fors qu'une lettre  
Durant ce dernier temps que je t'ay limité  
Pour un *Agnus Dei* fait de façon nouvelle  
Qui me fut de sa part quelquefois apporté,  
Présent qui m'est fort cher et mesmes venant d'elle.

Lorsque je fus certain que la mort l'a domptée,  
Je l'ay par quinze jours d'ordinaire chantée  
Comme l'aymant encor d'une si bonne amour,  
Qu'elle ne scauroit estre en moy desracinée  
Quoyque fasse la mort jusqu'à mon dernier jour:  
Ceste amour ne doit estre en nul lieu condamnée.

*Stances à Carite après son Décès*

Il sera bien décent, belle, que je te chante:  
Par là ma loyauté se doit faire estimer,  
Veu que de tant d'amans qui te servoyent vivante,  
Toy morte, je suis seul qui montre de t'aymer.

Les autres te suyvoient d'une ardeur insensée,  
Cherchant un vain plaisir qui passe en un moment,



Moy, je t'aymay tousjours d'une chaste pensée:  
L'amour si bien fondé est ferme longuement.

Aussi ceste amitié en leur erreur allumée,  
Est périe à présent, n'espérant plus ce bien;  
Moy, je t'ay vive et morte incessamment aymée:  
Qui n'oublie à la mort montre qu'il ayme bien.

Dieu très grand en dessein te forma toute belle  
Et mist la fermeté plus que pareille en moy;  
Voilà l'occasion qu'il fault qu'on nous appelle,  
Toy, perle de beauté, moy, parangon de foy.

Nostre amour commença en nostre premier âge,  
Nous entraînant tous deux jeunes sincèrement,  
C'estoit dessoulz l'espoir d'un sacré mariage:  
Qui n'a point d'autre amour il ayme sagement.

Je montray, te perdant, de t'avoir oubliée,  
Mais je dissimulois, il le fault advouer,  
Car la mort t'assaillant la feinte a dévoilée:  
Tel amour que le mien n'est-il pas à louer?

Reçois donc en gré, belle âme, ces poèmes  
Que j'ay tracés icy tout esmeu de pitié,  
Veu qu'un si bel amour les a dites luy mesmes  
Pour t'honorer, Carite, et ma ferme amitié.

*Sonnets sur le Tombeau de Carite*

I.

Je voyois en dormant près de l'onde fameuse  
Du Rosne impétueux flottant légèrement,  
Ainsi qu'il me sembloit, paroître un monument  
Sur lequel triomphoit la mort victorieuse.

L'archer vainqueur des Dieux par sa flèche amoureuse  
Gisoit dessouls ses pieds pleurant amèrement,  
Les trois Grâces aussi, Vénus pareillement  
Arrachant de son chef la tresse précieuse.

La Renommée en l'air, la trompette à la main,  
Croyoit: Cette beauté qui surpassoit l'humain  
Gist au creux de ce roc: c'est Carite la belle.

La mort la surmonta, mettant ce corps icy,  
Cythérée, Cupidon et les Grâces aussy,  
Nous monstrant qu'icy bas rien n'est si fort comme elle.

II.

J'aperçus puis après autour de cest enclos  
Pleurer les doctes sœurs, filles de Mnémosyne,  
S'égratignant la face et frappant leur poitrine,  
Jettant de l'estomac mille et mille sanglots.

La belle Calliope alors tint ces propos:  
"Celle qui sous les yeux de Vesper la Cyprine  
Conduisoit nostre bal, semblant presque divine,  
A veu trancher son fil des ciseaux d'Atropos.

Toy, qui pour acquérir la faveur de sa grâce,  
Vins chercher nostre troupe au sommet de Parnasse,  
Pour nous mener près d'elle avec un doux effort,

Puisque cette cruelle à present l'a saisie,  
Honore ce tombeau avec ta poésie:  
Les vers estans bien faits triomphent de la mort."

III.

Puisqu'il m'est commandé, Tombeau, que je te chante,  
Je dis que tu surpasses en possédant ce bien  
Qui fust tant désiré, le Mausolée ancien  
Que fit jadis bastir ceste parfaite amante.

L'autre fut composé de façon excellente  
Par quatre architecteurs, en marbre parien;  
Ce qui repose en toy fut tel qu'on n'y vit rien  
Que la perfection en tous lieux apparente.

Le cercueil d'Artémise étoit ouvrage humain,  
Ce corps la nature l'avoit fait de sa main,  
Pour illustrer un temps la province où nous sommes;

Tombeau Caristien tu seras donc vanté,  
Plus que Carien aultrefois tant chanté,  
Car l'ouvrage du Ciel n'est égalé des hommes.

IV.

Les plus rares beautés qui plaisent à nostre œil,  
Les doux allèchemens avec les mignardises

Et les friands appas dont les âmes sont prises  
Gisent avec Carite en ce triste cercueil.

Amour faict sagement d'abaiser son orgueil  
N'ayant plus de fiance en ses flèches exquises,  
Les proyes de son arc en nostre âge conquises  
Furent par ce corps mort dont il mène bel dueil.

Aussi Dieu le forma sur la plus belle idée  
Qu'il avoit dans le Ciel soigneusement gardée  
Pour se faire admirer en une infinité;

Mais quoy! Ceste beaulté aultrefois singulière  
Pourrit en ce cavon et revient en poussière  
Montrant que sur la terre il n'est que Vanité.

V.

Oultre cette beaulté merveilleuse de nostre âge  
Pour tant de raretés, elle avoit ce bonheur  
De tirer l'origine en la comblant d'honneur  
De tous les deux côtés de fort noble lignage.

La grave majesté luysoit en son visage,  
Menant l'affableté, sa compagne, pour sœur,  
Elle eust un bel aspect joint avec la douceur  
Monstrant bien toutesfoys qu'elle avoit du courage.

Un esprit excellent logeoit en ce beau corps,  
Honorant le dedans autant que le dehors,  
Mais la mort survenant despartit ce mérite,

Car le corps qui gist icy qui tant de cœurs esprit,  
Et l'âme est jointe à Dieu parce que nostre esprit  
Ne tient rien de la terre et le ciel enhérite.

VI.

Le grand flambeau du ciel qui nous donne le jour,  
Passant sur nostre teste en faisant sa carrière,  
Ne raporte aux mortels tant d'aise et de lumière  
Que faisoit à nos yeulx ce bel astre d'amour;

Alors que ce brandon sur nous faict son retour,  
Il faict naistre les fleurs en la saison première,  
L'astre Caritien qui reluysit naguères  
Produisoit les amours dans ce mortel séjour;

Le soleil est un seul luisant dans l'Elliptique,  
Ci-bas pareillement Carite estoit unique,  
Nous estions bien heureux ayant tant de clarté,

Mais la nuit ténébreuse à present nous fait guerre  
Puisque nostre soleil est caché soubs la terre,  
Il n'est pas merveilleux d'estre en obscurité.

VII.

Dieu, de qui tous les faicts sont la mesme justice,  
Pourquoy permettez-vous, hélas, que ce flambeau  
Qui nous esclairoyt tant, soit clos en ce tombeau  
Réduisant les humains et la terre en éclipse?

C'est peut-estre tâchant réprimer la malice  
De ces hommes sans crainte, estourdis de cerveau,  
Lesquels, voyant mourir un feu qui fut si beau,  
Sont contraints de penser qu'il fault que tout périsse?

Puisque le ciel a pleu ce mal cruel sur nous,  
Pour vos iniquités, meschants, amendez-vous,  
Et doubtant sa rigueur ayez le mal en hayne;

Le bon pour le malin pâtit journellement,  
Mais tout vient à son bien par juste jugement,  
Car tout homme est pécheur et lui fault de la peine.

VIII.

Non je ne croiray plus, car il n'est pas ainsy,  
Qu'un corps devienne fleur faisant métamorphose,  
Comme Ajax en œillet, le bel Adon en rose,  
Hyacinthe en sa fleur et Clytie en soucy.

Si cela se pouvoyt, ce corps qui gist icy,  
Qui fut pour le mortel beau dessus toute chose,  
Sortiroit du cercueil en belle fleur esclose,  
Réjouissant nos yeulx de son teint esclaircy;

Nul ne viendrait dévot prier en ceste église,  
Soit en son premier poil ou bien en barbe grise,  
Sans prendre quelque feuille avant de s'en aller. . . .

Mais quand j'y pense bien, je perds ceste merveille,  
Car le beau veult produire icy chose pareille  
Et nulle fleur qui soit ne la peult esgaler.

## IX.

Vanité, vanité, celle que la jeunesse  
Adoroit en ses jours d'ardente affection,  
Estimant son vrai bien en sa possession,  
Sert de repas aux vers qui la mordent sans cesse!

Vanité, vanité qu'une demy déesse  
Qu'aulture n'a secondée en sa perfection,  
Ayant mis tout le monde en admiration,  
Soit réduite à ce point, enclose en ceste caisse!

Vanité, vanité de voir ces vermisseaux  
Jouyr de ceste chair et de ses membres si beaux  
Au lieu de tant d'amans n'ayant rien qui luy tienne!

Mais reconfortons-nous que ce tout périra  
Comme ce corps icy lorsque Dieu le dira:  
Il fut basti de rien, il fault qu'il y revienne.

## X.

Celle dont la douceur en sa félicité  
Eust peu fléchir le cœur enorgueilly d'un scythe,  
Que jeune dans mes vers je surnommaï Carite,  
Gist maintenant recluse en ceste obscurité.

Mon cœur eussiez-vous creu quand vostre liberté  
Fit hommage à la belle où fut tant de mérite,  
La voyant apparôître une estoille d'eslite,  
Que la mort deust sitost ternir ceste clarté?

De mesmes le soleil cache sa belle face  
Lorsqu'il a tournoyé dans le ciel une espace,  
Faisant nostre horizon tristement se voiler. . . .

Ha, paradis des yeux, bien digne qu'on te pleure,  
Ton horloge a sonné trop promptement ton heure:  
Quand nostre point arrive il nous en fault aller.

## XI.

Bref, dedans ce tombeau gist le Phénix du monde  
Pour sa rare beauté n'ayant rien de pareil  
De l'aurore indienne aux lieux où le soleil  
Ayant couru le ciel se baigne dedans l'onde.

Oultre cette beaulté il avoit la faconde  
Et le persuader voulant donner conseil;  
Une voix en chantant d'un effect nonpareil  
Pour ravir les esprits qui logeoyent à la ronde.

Reposez donc icy, Carite, doucement  
Jusques à ce grand jour du dernier jugement  
Où Dieu veuille couvrir nos fautes de sa grâce,

Comme nous l'espérons par sa benignité,  
Car s'il vouloit juger avec sévérité,  
Il n'est homme vivant juste devant sa face.

XII.

Lors j'aperçus Carite ou l'âme en sa figure  
Belle et claire du tout, qui dit parlant à moy:  
"Ne trouble plus ton cœur de tristesse et d'esmoy,  
"Voyant pourrir mon corps dessoulz la sépulture.

"Ce que j'ay délaissé dans cette pierre dure,  
"C'est un corps terrien qui fut mortel de soy,  
"Mais j'ay l'esprit vivant, tout friant de ceste loy  
"Lequel Dieu me donna de céleste nature.

"Resjouys-toy plustost de mes félicités  
"Pour n'estre plus sujette à tant d'adversités  
"Qui me firent icy bas guerre continuelle,

"Mon âme s'envolant en grâce de ce lieu,  
"Jouit en doulx repos la vision de Dieu,  
"Qui ne trouve en bonheur chose qu'elle n'excelle.

XIII.

"J'ay une paix sans fin, un bien continuel,  
"Un repos assuré, une joye immortelle,  
"Un vray contentement, une source éternelle  
"De supresmes douceurs et l'heur perpétuel.

"Rien qui soit de chagrin, rien du soin très cruel,  
"Qui martyrise l'homme en la vie mortelle  
"Ne me tourmente plus, ni l'amour qui martelle,  
"Car tout est charitable et l'amour mutuel.

"Quiconques veult avoir ceste gloire supresme  
 "Estant régénéré sur les fonds de baptesme,  
 "Qu'il ayme Dieu surtout, qu'il observe Sa voy,  
 "Qu'il croye fermement quoyque l'église tienne  
 "Et tâche à faire bien, car toute âme chrétienne  
 "Faict son entrée au Ciel par l'œuvre et par la foy.

## XIV.

"L'oreille n'ouit onc chose si délectable,  
 "L'œil mortel n'a rien veu de si délicieux  
 "Que ces plaisirs icy: l'homme curieux  
 "Eslevant ses pensers n'approche rien semblable.  
 "Heureux qui les joint et l'autre misérable  
 "Qui, se laissant tromper au monde vicieux,  
 "Laisse le bon chemin et choisit pour son mieux  
 "Un sentier esgaré, fâcheux et périssable!  
 "Il trébuche obstiné au comble des malheurs  
 "En l'abîme des maux, des tourmens, des douleurs,  
 "Sentant incessamment son âme estre gesnée  
 "Mais ce qu'on trouve pis en ceste affliction  
 "C'est qu'on n'y peult trouver nulle rédemption,  
 "Car elle n'a point lieu pour une âme damnée.

## XV.

"Il ne te fault lasser à present de m'ouir,"  
 "Disoit d'un doux accent l'âme dévotieuse,  
 "Mes propos sont tous pleins de choses sérieuses,  
 "C'est ce que tu dois faire ou que tu dois fuir.  
 "Il ne faut s'attrister, mais bien se resjouir  
 "Alors qu'un amy meurt: la mort est bien heureuse  
 "Qui ravit à l'humain la vie langoureuse  
 "Pour l'appeller aux biens desquelz il doit jouyr.  
 "Au centre du grand rond toutes les lignes tendent  
 "Et les désirs de l'homme incessamment se rendent,  
 "Estant faict sagement, tout droict à ce point là.  
 "C'est le bonheur parfait quand l'âme fait entrée  
 "En la gloire du ciel pour les bons préparée,  
 "Car il n'est rien ailleurs qui seconde cela.



XVI.

"Si je fus aultrefois subjecte à quelque offense,  
"Comme l'Humanité tombe légèrement,  
"J'y pourvus puis après par un amendement  
"Lavant tous mes forfaits en l'eau de pénitence.

"Prends cest exemple en moy, ayant ferme créance  
"Que le sang de Jésus faict nostre payement  
"Lorsqu'il est appliqué avec le sacrement  
"Qui purge les péchés dedans la conscience

"Au mort nul sacrement estant tel ne sert rien,  
"Mais si faict l'oraison que font les gens de bien  
"Allégeant les tourmens qu'on souffre en purgatoire

"Les messes, les bienfaicts à ceste intention."  
Lors l'esprit s'envola droit en sa région  
Me laissant consolé plus qu'il ne se peut croire.

*Quatrain à Carite*

Ma Muse t'a chantée en ma tendre jeunesse,  
J'ay despensé mes ans t'honorant en ce lieu,  
Maintenant que la mort s'est faite ta maitresse,  
Je te donne ces vers pour le dernier adieu.

G. L. VAN ROOSBROECK

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## AN UNEDITED LETTER OF BÉRANGER

IN December, 1928, owing to the kindness of Mr. Daniel M. Murphy of New York, a little book and an interesting letter of Béranger came into our possession.<sup>1</sup> The book, written by D. Frick, is entitled *Recueil de Fables Nouvelles en vers*, published by Ledoyen, Paris, 1849, and the letter, undoubtedly in Béranger's hand, contains the poet's unbending critical comments on these Fables. The letter is addressed to Monsieur D. Frick, rue de l'oratoire du Roule, 26, Paris. The postmark is of May 13, '49. The letter itself is of the same date, written and posted at Passy. We reproduce it herewith, and then indicate its effect on the writer as evidenced by his reworking of many of the fables.

"Monsieur, vous m'avez fourni promptement la preuve de ce que j'avais deviné à la lecture de votre chanson de circonstance.

"Vos fables sont spirituelles, ingénieuses, la tendance morale en est presque toujours excellente: ce sont là, certes, des qualités rares et de celles qui même assurent le succès d'un livre de ce genre. Mais permettez, Monsieur, de vous présenter quelques observations sur les inconvénients d'un travail trop rapide.

"J'ai remarqué quelques narrations trop peu claires, des compositions confuses, et des incorrections qui font tache. On en a reproché à la Fontaine, diriez-vous—sans doute, mais les fautes lui sont permises et vous savez trop bien pour quoi, Monsieur, pour que je vous le dise. D'ailleurs, il est bon de ne pas oublier que dans les petits genres, il faut s'attacher surtout à la perfection du style.

"Je vous reprocherai aussi l'abus que vous me semblez faire des petits vers jettés dans vos poèmes. Presque tous ceux de Laf. sont placés de la manière la plus heureuse et de façon à plaire à l'oreille et au bon sens. Chez vous, Monsieur, ils tombent souvent dans la prose.

"Malgré toutes ces critiques croyez que je ne retranche rien des éloges que j'ai donnés d'abord à votre recueil. C'est même

<sup>1</sup> Mr. Murphy relates that the book and the letter were given to him as a choicest treasure by an old French woman, Mme. Loiseau, in San Francisco in 1897. Soon after it was taken to New York, where it has lain in a trunk for many years. M. Loiseau was the editor of a French paper in San Francisco and, to judge by the markings "pris" among the fables, he reprinted some of them.

parceque vos fables m'ont fait impression que je les ai soumises à un examen détaillé et que je me permets de vous adresser des critiques que vous me pardonnerez, je l'espère.

"Avec mes excuses en tout cas, Monsieur, recevez et mes remercimens et l'assurance de mes sentimens les plus distingués.

"Votre dévoué serviteur  
BÉRANGER"

Passy, 13 mai / 49.

We have not found any information concerning M. Frick, an unimportant rimester. The *Recueil* contains seventy-five fables, most of them short, on subjects borrowed freely from English and German sources, so the author says in his *Table*. Some are invented by him. A great many of them have been revised in marginal emendations. It is evident that Béranger's criticisms were taken to heart. We reproduce here one of the short fables in its original form and then give the penciled revision:

LA COQUETTE ET LE PORTRAIT

D'une coquette à la tête mobile,  
Un Peintre qu'on disait habile  
    Avait, trait pour trait,  
    Saisi le portrait.  
La belle, voyant la peinture,  
Prétendit que de sa figure  
L'artiste n'avait fait qu'une caricature,  
Et qu'il pouvait de son travail  
    Faire un épouvantail.  
La dame avait raison, ce peintre était peu sage;  
    Pour les femmes, il est d'usage,  
Qu'un bon portrait, c'est un joli visage (p. 75).

Revision

LA COQUETTE ET SON PORTRAIT

D'une coquette à la tête mobile  
Un peintre fort habile  
    Avait trait pour trait,  
    Saisi le portrait.  
La belle, voyant la peinture,  
Soutint que de sa figure

C'était une caricature,  
Et qu'on pouvait de ce travail  
Faire un épouvantail.  
La belle avait raison, ce peintre était peu sage;  
Pour ces dames il est d'usage,  
Qu'un bon portrait toujours soit un joli visage.  
(Pour les femmes il est depuis longtemps d'usage  
Qu'un portrait soit toujours plus beau que son visage).

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## A NOTE ON THE *BURLADOR DE SEVILLA*

**A**MONG the puzzling passages in the *Burlador de Sevilla* there is one which seems at first sight to be an unmistakable error. This occurs in Act II after Don Juan and the Marqués de la Mota have their long discussion of women. Mota moves off and Juan, walking on, hears a signal from a window; a letter is dropped and a woman's voice directs Juan to give it to Mota. Instead of this, Juan opens the note. It is from Doña Ana, the lady the Marqués hopes to marry, and in it she states that her father is planning to marry her to another. If Mota's love is true he should show it on this occasion. The note continues:

Por que veas que te estimo,  
ven esta noche a la puerta,  
que estará a las once abierta,  
donde tu esperanza, primo,  
goces, y el fin de tu amor.  
Traerás, mi gloria, por señas  
de Leonorilla y las dueñas,  
una capa de color.

Don Juan resolves to go to the *rendez-vous* in Mota's place and consequently delivers the message verbally in this manner:

Para vos, marqués, me han dado  
un recaudo hartó cortés  
por esa reja, sin ver  
el que me lo daba allí;  
sólo en la voz conocí  
que me lo daba mujer.  
*Dícete al fin que a las doce  
vayas secreto a la puerta,  
que estará a las once abierta,  
donde tu esperanza goce  
la posesión de tu amor;  
y que llevases por señas  
de Leonorilla y las dueñas  
una capa de color.*

In his edition of this play E. Barry has the following note to this passage:

"Une *suelta* dit ici á las doce abierta, par une répétition peu naturelle. L'édition de 1630 dit á las once, ce qui est une contradiction absolue. Nous adoptons donc le vers du *Tan largo* qui est évidemment le seul bon, car c'est en fixant à minuit pour le marquis un rendez-vous qui est fixé pour onze heures dans le billet de Doña Ana, que Don Juan pourra se substituer à lui."<sup>1</sup>

Américo Castro, in the "Lectura" edition, refuses to make any change beyond putting the line *que estará a las once abierta* in parentheses, adding this comment, "No creo deber corregir este verso, que figura en las ediciones de 1630 y 1649; don Juan debe decirlo aparte y socarronamente; T[an] L[argo], en vez de *a las once puso esperando*."<sup>2</sup>

An explanation of the seeming contradiction in time may perhaps be suggested by the trick of betting on the number of coins on a table. There are actually three. A states that there are four, and B, confident that he can believe his eyes, stoutly claims that there are three. The argument becomes heated and a bet is made. A says, "I insist that there are four coins on the table and you say there are only three. If I am wrong will you set up the drinks?" B promptly says, "Yes"; and A counters with "I am wrong. There are only three." In his excitement B did not notice what A was saying and consequently pays for his heedlessness.

The situation in the *Burlador* is much the same. Don Juan says,

Dícete al fin que a las doce  
vayas secreto a la puerta,

and, seeing Mota wrapped in contemplation of the promised state of bliss, carries his boldness to the point of stating aloud in a perfectly normal tone,

que estará a las once abierta.

In the succeeding lines he may even give special emphasis to

<sup>1</sup> *El burlador de Sevilla y convidado de piedra*. Paris, 1910, p. 163.

<sup>2</sup> Tirso de Molina. *El vergonzoso en palacio*. *El burlador de Sevilla*. Segunda edición, muy renovada, por Américo Castro. Madrid, la Lectura, 1922, p. 272.

*capa de color*, a garment which he hopes to use to supplant Mota. This sort of effrontery on Don Juan's part is like that which he exhibits when he meets Octavio at the beginning of Act II and tells him he was sorry to have left Naples without having said good-bye. Furthermore, it seems to be wholly supported by Mota's next speech, "¿Qué decís?", which indicates that Mota has not been paying attention to a single word that Don Juan uttered after *a las doce*. It is evident that the "¿Qué decís" is a question since Don Juan replies to it,

Que este recaudo  
de una ventana me dieron,  
sin ver quien.

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## REVIEWS

Arnaldo Foresti, *Aneddoti della Vita di Francesco Petrarca*, Brescia, Giulio Vannini, 1928, xiii + 478 pp.

No book of anecdotes is this, in the ordinary sense of the word. Rather is it a masterly example of detective work in chronology. The fifty chapters deal with fifty major problems and a host of minor ones; and all are handled with amazing dexterity. Not only is the author filled with facts to overflowing; he knows how to keep every bit of his information before him all the time, and he has the gift of linking items together. The style is fitly rapid, clear, concise, forming an odd contrast to the leisurely flow of Francesco d'Ovidio's *Studi sul Petrarca e sul Tasso*, recently published as the eleventh volume of his *Opere*. While of necessity less alluring than the *Studi*, the *Aneddoti* are curiously interesting, even to the lay reader.

Nearly all the chapters have been previously printed, in one magazine or another. There are fifteen illustrations, including a few facsimiles; the rest are houses and landscapes. Most of all one likes to dwell on that little impressionistic sketch of Vaucluse by Petrarch himself.

Fifty chapters in one small volume means brevity in the chapter. Most, indeed, are very brief. We follow the author as he establishes date after date in Petrarch's boyhood: his studies in Carpentras and Montpellier and Bologna; the death of his mother, to whom his precocious art offered so touching a tribute; his pilgrimage to the Sainte-Baume, where the Magdalen dwelt so long in penitence; his walks and talks in Rome with Fra Giovanni Colonna; his daughter Francesca, fruit of an earthly love; the conversion of his brother Gherardo, which so deeply shook him; the composition, in 1342-43, of his Penitential Psalms. We see the poet in his quiet home in the suburbs of Parma, a house which he restored and ornamented, and to which he several times returned; we see him a frequent victim of high fever, near to death and even desiring it. We share his hope of tranquillity in Padua, his enjoyment of the wild upper Adige and the Alps, of the woodland Chartreuse of Montrieux amid the mountains. We learn of a hitherto ignored mission to Avignon in 1353, across the mountains in wintertime, for a peace between Venice and Genoa. We are told when his correspondence with Moggio started, when he began to know Boccaccio (1350). One letter in verse, by the way, attributed to Boccaccio, we find to be really Petrarch's. Much light is shed on an obscure journey to Bergamo in 1359; much, in another long chapter, on the last letters exchanged with Barbato da Sulmona.

Not only dates, but also persons, are often hard to identify. In the sonnet *Il successor di Charlo*, the "mansueta vostra e gentil agna," who has given so much bother, is shown to be no other than Agnese Colonna, wife of Orso dell'Anguillara, to whom the poem (Foresti tells us) is addressed. It was not Charles of Luxembourg who kissed Laura's "eyes and brow" (sonnet *Real natura*), but a gentleman of less eminence. Some familiar characters stand out distinct, even in our author's swift progress. There is that loquacious and long-staying Bolanus, useful as a letter-carrier, whom Petrarch, out of politeness, has to invite to supper. "O arts and

customs of men! to pray one to do the contrary of what you want!" "But if you think I tore his tunic in my effort to hold him back, you are wrong," he adds.

Dominant everywhere is the poet's intense longing for knowledge, for books, his never sated curiosity. The list of *Libri mei peculiare*s (the author shows us) is not an inventory of Petrarch's library, but rather a memorandum of works he had made, or hoped to make, his own. In 1337-38, when he was conceiving his great historical work, *De Viris Illustribus*, he badly needed a Livy, and sought to borrow it of Cardinal Colonna. A copy of his own he later procured in Avignon in 1351. At one time, for some verses he had promised, he was at a loss for Pliny; his own copy he had left in Verona, and no one in Avignon had the book, except the Pope, who was ill. When did he first know Terence? Not long before 1342-43, although Cicero had led him to crave the acquaintance from childhood. Plautus he met soon after, and hailed him with an enthusiasm joyous but brief. We see our poet borrowing from Lapo da Castiglione three of Cicero's orations, which, he confesses, he was tempted to carry off the first time he saw them in Lapo's house. Books were precious in those days.

His own works he was continually tinkering. "Alter Prothogenes," he says, "nescio e tabella manum tollere." The *Carmen Bucolicum* we have in his hand, with the date of the *explicit*, 1357; but much was added after that. The small insertions in *Eclogue X* were made in 1359; the great additions, however, as Foresti demonstrates, about 1365-66. The date of the letter *Ad Posteror*s is ostensibly, it would seem, 1351; but references to events of 1370 and even 1372 are contained therein. One reason why we possess so much of Petrarch's penmanship is the difficulty of getting good copyists. Petrarch generally had five or six in the house, but he seldom found one to his liking. One did come, heaven-sent, in 1364—Giovanni da Ravenna, a lad of eighteen, highly trained, intelligent, full of zest for his work. A prodigious memory he had, too; in eleven days he learned by heart the 1885 hexameters of the *Bucolicum*. With such an assistant, the poet plunged into feverish activity, resolved to make the most of the opportunity. Alas! three years of it tired the boy out. Travel he demanded, study, anything but writing! At last he ran away. After wanderings more and more pitiable he was rescued half-starved, half-frozen, glad to return to his employer. This time his stay was made optional. He stuck to his copying as far as the last book of the *Odyssey*; then, seized again by the *wanderlust*, departed, never to return.

In Giovanni's experiences, told with some fulness, we have indeed an "anecdote"—nay, more than an anecdote: a story, full of appeal and pathos.

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*La Segunda Parte de la Vida de Lazarillo de Tormes, Sacada de Las Coronicas Antiguas de Toledo por H. de Luna.* Edition with an Introduction and Notes by Elmer Richard Sims, Austin, Univ. of Texas Press, 1928, xxviii + 138 pp.

The scarcity of information regarding Juan de Luna makes welcome any study that adds to the details already known. The stated purpose of the editor of this reprint is to make more accessible so delightful a picaresque novel, but in so doing he has actually accomplished much more. His careful study of the language of the continuation and Luna's emendation of the original reveal some interesting results. Chief among these are the indication that the author used the Antwerp edition of the original for revision, and important dialectical evidence that Luna was a native of Aragon. One cannot help wishing that more evidence on the latter point

might have been gained from Luna's other works, which were primarily concerned with language. Professor Sims' deductions concerning Luna's education and his reasons for leaving Spain are sound, but it is evident that he had not read the valuable article of E. Boehmer which indicates that Luna was a Protestant who preached in England (cf. *Zeitschrift für vergleichende Literaturgeschichte*, N.F. 15, Berlin, 1904, pp. 423-430). If this article had been available, the remarks on Luna's life might have been considerably revised.

In his introduction Professor Sims sums up very concisely his observations regarding Luna's language and style. Aside from the brief section on dialectical forms, which appears to be the most significant, the rest of the tabulated peculiarities offer examples for studying the changes that Spanish was undergoing, and generally conform with those already noted in historical grammars.

Luna's allusions to his sources have been considered as additional evidence that Lazarillo was a folklore character, a view which the present editor apparently shares. Nevertheless it is obvious that nearly all of the incidents added by Luna were invented by him expressly for the purpose of satirizing the clergy. If his attribution to oral tradition has any basis of fact, it must be sought in those passages that refer to the original, or in the undersea experience which is definitely connected with Lazarillo for the first time in the anonymous continuation of 1555. Since it is known that certain episodes of the original were more or less legendary, it may well be true that the popularity of the book gave impetus to its folklore tendency during the period from 1554 to 1620. It is quite possible, however, that the submarine adventure, even in its earlier version, owed something to the legendary theme of the man-fish mentioned in Pero Mexía's *Silva de varia lección*. Menéndez y Pelayo gave some attention to this traditional story in his *Orígenes de la novela* (vol. II, p. xxxi) but failed to relate it in any way to the first sequel to the *Lazarillo* which he scorned. It would seem, then, that the supporters of the theory that Luna's version contained folklore elements would do well to seek in this direction for more substantial evidence than the few insinuating words of the author, which, after all, may have been due merely to a customary attempt to lend verisimilitude to a fantastic narrative.

The text of the present edition is a faithful transcription of the original (Paris, 1620) with the variants of the first two subsequent editions given in footnotes. At the end, moreover, there are copious textual notes, the most valuable of which give dialectical forms and explain obscure passages or give parallels in other Spanish literary works of the period. The latter are especially commendable, and reflect painstaking perusal of related material. Among the several misprints noted, the only one likely to cause confusion is found on page 107, note 19.

The absence of a reference bibliography is regrettable, since it would have obviated the need of giving full references in the notes. As it is they are usually abbreviated and scatter the source material throughout many pages. The only bibliography given is limited to a list of editions and translations of Luna's *Segunda Parte* which leaves something to be desired. The *Bibliographie Hispano-française* of Foulché-Delbosc records editions of Paris, 1623 and 1628 (cf. nos. 1101, 1208), and indicates that two editions were published in Lyons, 1649 (nos. 1454, 1455), as well as in Paris, 1660 (nos. 1572, 1573). There is some evidence, though, that Foulché-Delbosc did not distinguish in every case between editions of the original only and those that contained Luna's continuation (cf. no. 2021), and there are probably more of the latter than his index shows. Some indication should have been made in Professor Sims' bibliography regarding the doubtful authenticity of

the Zaragoza edition of 1652 (cf. Borao, *La imprenta en Zaragoza*, p. 38, and Salvá, *Católogo*, no. 1859).

Besides the omissions noted above, several other early French translations might have been included. No attempt was made to give all the modern editions. I offer the following list toward completing the record to date:

*Spanish*:—Madrid, Pedro Omar y Soler, 1844; Paris, Baudry, 1847 (Ochoa collection, *Tesoro de novelistas españoles*. The *Lazarillo* with its two continuations was also published separately); Paris, Garnier, 1884 (bound in same volume with *El donado hablador*); Barcelona, 1862 (*Obras festivas y satíricas*, vol. I); Barcelona, Tipografía "La Academia," 1906 (reviewed by C. P. Wagner in *Modern Language Notes*, 1915, p. 85).

*English*:—New York, Greenberg, 1926 (*The Rogues' Bookshelf*).

*French*:—Paris, chez Claude Barbin, MDCLXXVIII (contains a much abbreviated continuation based on Luna's sequel, but not following it altogether); *Aventures et espiegleries*, etc., Tolède et Paris, MDCCLXV (with Lazaro's epitaph at the end); Paris, à la Librairie d'Éducation, 1833 (retranslated into Portuguese, Paris, 1838); Paris, Arnould, n.d. (*Petite Bibliothèque Portative*).

*German*:—Ed. H. Rausse, Stuttgart, n.d. (1908?) (*Bibliothek des 17 und 18 Jahrhunderts*). The editor states that he uses for his edition of Luna's continuation the German text of Nürnberg, 1653, which in turn was based on a French translation.

The most valuable service of a bibliography of this kind would be to call attention to the corruptions of text that are found in several of the translations. Some minor variants in the text of the first part have been noted by A. St. C. Sloan in an article entitled *Juan de Luna's Lazarillo and the French Translation of 1660* (cf. *Modern Language Notes*, 1921, XXXVI, pp. 141-143). There are other versions, however, that follow the original theme of the continuations very loosely. One of these is the following French edition, the title of which alone indicates a deliberate departure from the Spanish model:

HISTOIRE | FACETIEUSE | DU FAMEUX DRILLE | LAZARILLE | DE |  
TORMES. | NOUVELLE TRADUCTION. | AUGMENTEE (sic) DE PLU-  
SIEURS CHOSSES | qui avoient été négligées dans les autres | impressions,  
& sur tout | D'UN MEMOIRE DE SECRETS | de Médecine fort utile au public &  
de | beaucoup de Tailles Douces sur les principales circonstances de l'Histoire. | (Orna-  
ment) | A LYON, | Chez JEAN VIRET Marchand Libraire | au coin de rue Fer-  
randiere. | (Line) | Avec Permission 1697.

There are parts of this work which are evidently based on Luna's *Segunda Parte* but it is interspersed with extraneous episodes from other sources, both French and Spanish. Some of the anecdotes may be found in such collections as *Les contes à rire*. A similar case of license is found in an English edition, London, 1688, in which Luna's continuation was utilized. This has been noted by Chandler (cf. *Romances of Roguery*, p. 409), who also calls attention to the *rifacimento* of Barezzi (Venice, 1635) as being based on the anonymous continuation of 1555 (cf. *op. cit.*, p. 414). A more complete description of Barezzi's version, which includes borrowings from many sources, is given by E. Mele (cf. *Per la fortuna del Cervantes in Italia nel Seicento*, *Studi di Filologia Moderna*, 1901, II, p. 235 and note 41). The fact that the loose Italian rendering served as a basis for a later German edition opens the question of how far its influence may be traced in other modern languages. Early French translations were likewise converted to both German and English. Indeed it may be that some of the corrupt French, English and Italian versions are related, and that indirectly all of them owe something to the *Segunda Parte* of Luna. Only a careful comparison of the texts will reveal the facts. Luna's work was sufficiently popular to warrant an effort to trace its influence on succeeding editions of the

*Lazarillo* and on other novels of the period. It may be observed that a beginning along this line has already been made in the German field (cf. H. Rausse, *Geschichte des Spanischen Schelmenromans in Deutschland*, Münster, i.W., 1908, pp. 104-105).

It is very likely that Professor Sims has presented in his doctoral thesis only a portion of the results of his study of Luna. In view of his thorough knowledge of the text, it is to be hoped that he is continuing his investigations of the subject and that he will publish his further findings.

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*História da Literatura Portuguesa—Ilustrada*, published under the direction of Albino Forjaz de Sampaio, Livrarias Aillaud e Bertrand, Lisbon, 1928 [twenty-four fasciculi of thirty-two pages each, to be divided into two volumes, 25 cm. × 35 cm.].

This work, which is modeled on the illustrated histories of French literature of Lanson, and of Bédier and Hazard, but which is, of course, entirely original, is to be written by some forty distinguished Portuguese professors, librarians, literary critics and members of the Academy of Sciences of Lisbon.

Seven fasciculi have now appeared, as follows: INTRODUCTION: *História da Literatura* by Henrique Lopes de Mendonça; *A Terra e o Povo* and *A Língua* by Dr. J. Leite de Vasconcelos; MIDDLE AGES: *Vida política e social* by Dr. Manuel de Oliveira Ramos; *Instituições de cultura* by Dr. Joaquim de Carvalho; *Arte medieval* by Dr. Reinaldo dos Santos; *Poesia Galego-portuguesa ou trovadoresca (séculos XIII a XV)* by Dr. José Joaquim Nunes; *A Prosa medieval (desde o seu aparecimento até aos Cronistas)* by Dr. José Joaquim Nunes; *Alvorecer da prosa literária sob o signo de Avis, Os Cronistas* by Dr. Agostinho de Campos; *O Romance de Amadis* by Dr. Afonso Lopes Vieira; and *Garcia de Resende, O seu "Cancioneiro"* by Dr. Fidelino de Figueiredo.

The paper, the typography and the illustrations are of the highest quality. The numerous illustrations consist of photographic reproductions of manuscripts, wood-cuts and admirable specimens of Portuguese architecture. There are also several magnificent full-page colored reproductions of manuscripts.

Particularly worthy of note are the excellent articles of the well-known philologist and ethnologist, J. Leite de Vasconcelos, on the land and the people of Portugal and on the Portuguese language and its dialects. Particular mention should also be made of the contribution of Prof. J. J. Nunes in the field of his specialty, Galician-Portuguese poetry.

Prof. José Maria Rodrigues, the eminent authority on Camões, will contribute the chapters on the great epic poet. And the names of all the other collaborators give every reason to believe that the same high standard of excellence will be maintained in the remaining eagerly awaited fasciculi.

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E. Margaret Grimes, *The Lays of Desiré, Graelent and Melion: Edition of the Texts with an Introduction*, Institute of French Studies, New York, 1928, vi + 139 pp.

A competent, painstaking edition of an important old French text is always to be welcomed, for medieval studies are still hampered all too seriously by the comparative inaccessibility of many of the most necessary documents of literary study; and when the edition is an inexpensive one prepared in America, the practical ad-

vantages to students on this side of the Atlantic are doubled. Miss E. Margaret Grimes has chosen to edit three Breton lays, *Desiré*, *Graelent*, and *Melion*, which she has carefully prepared by collating all known MSS (including one hitherto unutilized), and she has included a vocabulary of the more unusual words, a bibliography, and an introduction concerning the subject-matter of the lays. She has, in short, prepared a book that will be helpful to all students of Old French and of medieval romance in general.

Miss Grimes has had the good fortune to work with material that is delightful as well as scholarly. Two of her lays, *Desiré* and *Graelent*, contain the ancient, glamorous plot of a mortal husband married to a lady out of fairy-land, a situation that has aroused the imagination of many a poet, from Marie de France to John Keats. The union of a mortal to an immortal, usually attended by the imposition of a tabu, offers an opportunity for the merging of things real and unreal, seen and not seen, which appeals to romantic artists of any age. It offers to modern scholars, moreover, a fascinating problem in folklore, because it takes us into the realm of superstitions and survivals which it is the task of students to understand. Miss Grimes has touched upon this side of her problem rather lightly, as she was quite justified in doing, since her interest was chiefly literary; but since she did include it, I find myself regretting that her discussion was not more conclusive. She says (p. 18): "The theme of the lays of *Lanval*, *Graelent*, and *Desiré* belongs to the general store of traditions and legends common to all countries, and I do not see any signs of plagiarism or direct imitation of the lay of Marie de France on the part of the authors of *Desiré* and *Graelent*." This is no doubt just; but the statement might be revised and elaborated in the light of E. Tegethoff's *Studien zum Märchentypus von Amor und Psyche* (*Rheinische Beiträge und Hilfsbücher*, IV, 1922), which is a thorough, scholarly, and withal imaginative study of the folklore of supernatural marriages, including the ones discussed by Miss Grimes. Tegethoff has arrived at some definite conclusions regarding the origin of the tale, the explanation of the tabu it contains, and the geographical distribution of known versions, which are pertinent enough to have been included even in so brief a preface as this. Before him, Friedrich Panzer had also made an important study of the fairy-mistress theme in his preface to *Seifrid de Ardumont*, Stuttgart, 1902, especially pages lxxii-lxxxix, which called attention to some little-known analogues of Marie's *Lanval*.

The third lay in Miss Grimes's volume is *Melion*, remarkable because of its treatment of the transformation of a man into a werwolf. To the analogues cited by Miss Grimes in her preface I should like to add one more, the *Ála Flekks Saga*, edited in 1927 by Åke Lagerholm for the *Altnordische Sagabibliothek*. The metamorphosis of the hero in this tale recalls *Melion* and *Guillaume de Palerne*, but it is different enough to be interesting for the purposes of comparison.

As a whole, the volume is to be commended. If it should reach a second edition, one may hope that certain minor mistakes and infelicities of phraseology in the preface may be corrected (such as the use of the characters d and p for ð and þ in Old Norse words, the omission of accents in the same words, and occasional non-English phrases and expressions); although they are small, they interfere with a reader's pleasure and do less than justice to the intrinsic value of the work. Were it not that the task as a whole has been so ably performed, one might not be led to notice blemishes in detail, and wish that they may be eventually corrected.

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Margaret E. Hudson, *The Juxtaposition of Accents at the Rime in French Versification*. (Vol. XIX of the *Publ. of the Ser. in Rom. Lang. and Lit.* of the Univ. of Pennsylvania.) Diss., Univ. of Pennsylvania, Philadelphia, 1927, 105 pp.

Miss Hudson's dissertation represents a study of French verses containing two successive stresses at the end of the line. The two consecutive stresses form a species of collision or "heurt";<sup>1</sup> and the term is used by Miss Hudson throughout the study. Of course "heurt" can occur only when the last stressed syllable of the verse is a monosyllable or a dissyllabic word ending in feminine "e"; as for the word preceding the final it may be either a monosyllable or a polysyllable.

Miss Hudson begins with an account of the problem of "heurt" as expounded in various works on versification. There appears to have been no official recognition of the phenomenon before Quicherat's *Traité de Versification française* (1837), although certain earlier students of the matter had some conception of just what was involved. Thus Ronsard warns against the excessive use of monosyllables—and "it is in *vers* with monosyllabic rime that heurts chiefly occur" (p. 18); Pierre Richelet (c. 1680) denounces what he calls "mauvaises cadences" at the end of a line, although he is not very specific.<sup>2</sup> It is not before Quicherat however that the matter is plainly put: he definitely indicates that a stress occurring immediately before the final stress "nuit à l'harmonie," unless indeed it be an intentional artistic device. After Quicherat "heurt" is often described; but nothing of note, save in the matter of terminology, seems to have been added to the material already to be found in Quicherat.—Now Quicherat had already pointed out that "heurt" might be intentional; Miss Hudson goes on to give certain instances of "heurts" cited by various authors on versification as justifiable on artistic grounds (pp. 36-41).

The original portion of Miss Hudson's work consists first of the classification of the various lines containing "heurts" that she has collected. This classification is divided into two chief categories: (1) Polysyllabic "Heurts" (i.e., the cases in which a polysyllable precedes the final monosyllable) and (2) Monosyllabic "Heurts" (in which the word preceding the final is a monosyllable). The various "heurts" are then classified according to the part of speech of the polysyllable or monosyllable in question and the cases falling under the headings Verb, Noun, Adjective, etc., are variously subdivided. Save for a few general remarks of a rather obvious nature, for example, that *enjambement* has a tendency to weaken the "heurt" (p. 43) and that "noun followed by adjective is a rather common type of line ending especially among those poets who . . . love color" (p. 51), the comment is generally reduced to a statement that the "heurt" involved in each case is "strong" or "fairly strong" or "weak." Next Miss Hudson considers those instances in which "heurt" is justifiable on artistic grounds (p. 58 ff.). She concludes with a study of the percentage of "heurts" in representative passages taken from all periods of French verse; where possible she gives the place of birth of the poet in question. Of the "heurts" that she encounters she does not include in reckoning the total percentage such "heurts" as "seem to be an intentional means to secure artistic effects" (p. 85). The percentages of course vary widely. But Miss Hudson notes that most of the poems containing four or more per cent of "heurts" are by "men born in countries where Teutonic speech influences are strong or in the limitrophe provinces of France bordering on such countries" (p. 97). Now if these poets felt no "heurt" it was because for them no "heurt" existed. That is, they would put the stress not on

<sup>1</sup> The word is taken from Clair Tisseur's *Modestes Observations sur l'art de versifier*, Lyons, 1893, p. 44.

<sup>2</sup> For the references, cf. Miss Hudson, pp. 18-21.



the ultima of the next to the last word in the verse but on the penult or antepenult, as in the case of the Teutonic languages. Consequently we have here a criterion that would serve to help indicate the *provenance* of a given anonymous work: if it presents an unusually high percentage of "heurts" the presumption would be that it was composed in a province subject to Teutonic linguistic influence.

Miss Hudson's study seems to have been carefully prepared on the whole, and her introduction represents an adequate historical survey of her subject. It is rather difficult however to see precisely how the mere arrangement of "heurts" in infinitely divided categories can have much practical value or historical interest; it is all rather obvious. As for that portion of the dissertation that deals with the percentage of "heurts" in given authors, one wonders how exact such computation can be. In deciding just which "heurts" are intentional and consequently "artistic" Miss Hudson must make a number of purely arbitrary decisions. Again, in indicating that these "heurts" constitute a defect<sup>3</sup> Miss Hudson must needs adopt a rather Olympian attitude toward offenders like Racine, Hugo and Gautier: she must not merely indicate when Homer nods and tabulate the given percentage of nods, but she must by implication reprove him for nodding. As for the "Teutonic theory" mentioned above, it seems a trifle extreme, particularly in its application. For example Miss Hudson thinks that the "heurts" in the case of Samain, who is from Lille, de Régnier, who is from Honfleur, and Verlaine, who is from Metz, may be due to a species of instinct acquired from their Teutonic forbears (p. 100).—There are several cases of carelessness in the preparation of the Bibliography, which is arranged in chronological order. For example La Harpe's *Cours de Littérature* (the date of which is mistakenly given as 1739) is considered as a work of the first half of the eighteenth century, while the *Principes de la Littérature* of the Abbé Batteux is included among nineteenth century works, apparently because the 1824 edition was used by the author.

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*Recueil de plusieurs fragments des premières comédies italiennes qui ont été représentées en France sous le Régime de Henry III. Recueil dit de Fossard conservé au Musée National de Stockholm. Présenté par Agne Beijer, Conservateur du Musée Théâtral de Drottningholm. Suivis de Compositions de Rhétorique de M. Don Arlequin, par P. L. Duchartre, Éditions Duchartre et Van Buggenhoudt, Paris, 1928.*

This magnificently printed folio is as important as its long title indicates. The first part reproduces beautifully several series of engravings, forty-seven numbers in all, from the collection of a theatrical enthusiast and musician of the Court of Louis XIV, who, at the behest of his king, gathered such pictures of famous actors and scenes in French and Italian comedies as he could find.

The Swedish editor, in a long and interesting introduction, gives the history of this priceless scrap-book and explains plausibly his reasons for dating the oldest pictures in it, those engraved by Lorenzo Vaccaro, about 1565—earlier than any other known records of the *commedia dell'arte*. Although this claim to antiquity cannot be quite exactly substantiated, the engravings are obviously of the late sixteenth century, and just as obviously are interesting for other reasons than merely for their precise date.

<sup>3</sup> Therein of course Miss Hudson follows Quicherat, Becq de Fouquières, Tisseur and others.

They show in great detail—some of them through several pictures telling the story of one farce—the kind of comic actions and comic themes that were the chief materials of early French and Italian farce. They are, as the editor says, full of “clowneries” of the simplest popular character, Rabelaisian gestures, horse-play and burlesque exaggerations. They seem to contain very few of the sentimental refinements that are to be found in at least part of sixteenth and seventeenth century written comedy—perhaps because the plays as acted in their own day were far less refined than in our readings of them.

Certainly all that has survived of the *commedia dell'arte* and of information about its actors is in tone with the broad gaiety of these scenes. Tristano Martinelli—whose farcical booklet, *Compositions de Rhétorique de M. Don Arlequin*, is reproduced in the latter part of M. Duchartre's volume—would have found himself perfectly at home in any of the groups in Fossard's *Recueil*, for he had no use for sentimental refinements of any kind. When we recall that it was Tristano's brother, Drusiano Martinelli, who led an Italian troupe to England in 1577, it is easy to see the importance of these pictures for English as well as for continental dramatic history. In short, this second volume from M. Duchartre adds greatly to the value of his first—*La Commedia dell'Arte*—by reprinting unique iconography and so making available the most vivid kind of record of the theater.

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## PHILOLOGICAL BOOK NOTES

*Germanische Bibliothek.* Hrsg. von Wilhelm Streitberg. *Zweite Abteilung. Untersuchungen und Texte.* 24. *Schallanalytische Versuche, eine Einführung in die Schallanalyse* von Gunther Ipsen und Fritz Karg, Heidelberg, Winter, 1928.

Whatever one may think of the absolute results obtained by this new science of the sound (*schall*) of language, there is evidently therein an attempt which is illuminating in many ways.

The first part of this book contains the experiments through which the founder, E. Sievers, and his disciples, G. Ipsen, F. Karg, etc., reached their conclusions and formed their technique. The claim is that a written, literary text contains in a “canned” manner, perhaps like a phonographic record, its whole phonetic, live wealth as it came out of the author's creative activity. Although written, it was potentially spoken. The words arranged themselves with the movements, tempo, rhythm, etc., the elements of which the living language supplied and the author formed. There is between the word order and speech movements an intimate relation which the “sound analyst” must restore. It is of so genuine a nature that the analyst can detect interpolations and omissions, and verify authenticities, etc. The ten texts which constitute the ten experiments are given also separately at the end of the book so that the reader may repeat the process with a view to acquiring the technique.

The authors point out in this respect that the higher the value of the texts, the more genuine will the experiment be. The “Umgangssprache,” the every day speech, so desultory, often meaningless, halting, would not provide much material for sound analysts. Cultural languages have so been reshaped by their literary form that the latter has excluded practically every sound or movement felt to be at variance with the system of harmony instilled by the paramount use of the literary expression. The latter alone is the real language, the live kernel, whose vitality penetrates diversely the various forms of oral expression.

All in all, this new branch of philology brings along with it interesting and refreshing views—or philosophy—of linguistics. There remains however to be definitely decided whether these live movements which have accompanied the composition of the text can really be reconstrued according to a sure method which may be communicated and taught. In other words can the cause be always entirely found again in the effect?

*Sammlung romanischer Elementar- und Handbücher.* Hrsg. von Wilhelm Meyer-Lubke, 1 Reihe: *Grammatiken.* *Altitalienisches Elementarbuch* von Berthold Wiese; zweite verbesserte Auflage, Heidelberg, Winter, 1928.

This new edition, as the author remarks, differs from the earlier (1904) edition especially in regard to the phonology. The Old Italian forms are not only considered from the point of view of Modern Italian but are also connected with their Latin etymons. This has evidently proved indispensable, although there was a time when some historians of language underestimated the interest of such etymological considerations. B. W. seems, however, to have excluded the indefinite pronouns (No. 150) from the benefit of this new presentation.

B. W. is a pioneer in the method used in his book, which is being adopted more and more, i.e., to select representative texts and take from them the material and examples for a systematic grammatical survey including phonology, morphology, and syntax. The two additional selections, one from *Le Miracole de Roma* and the other from the Old Neapolitan *Regimen sanitatis*, are very appropriate and valuable. The bibliography has also been completed mostly with the works of G. Rohlfs, Bertoni, and Bartoli.

Since the book is supposed to be an elementary one, one would wish that the problem of Gallo-Romance influence on Italian should have been more specifically stated. We find (p. 54) that the palatalization of *cogliere* (*collegere*) is due to that influence. Yet (p. 56) such palatalization is given as normal, *coll(i)gere = colligere, coljere = cogliere*. P. 145 *per*, in such expressions as *per lo grande freddo usava uno mantelletto*, should hardly be rendered by Ger. *gegen*; and (p. 78) I would rather consider *per*, in such sentences as *che se per lor(o) non m'è fatto soccorso*, less as indicating the instrument than the agent of the passive verb, as in French *par*.

In the syntax, I miss all reference to certain important and interesting constructions like those of the type *far fare*.

Finally the book is also valuable because all controversial points are given as such, e.g., the origin of the plural in *i* of nouns from the Latin second declension, whether it is the nominative or the ablative: so the student is frequently put in touch with the problems and his sense of curiosity and desire for research may well be thus developed.

*Sammlung kürzer Lehrbücher der romanischen Sprachen und Literaturen.* Hrsg. von Karl Voretzsch. IX. *Altfranzösisches Lesebuch des späteren Mittelalters* von Dr. Kurt Glaser, Halle (Saale), Niemeyer, 1926.

An excellent idea. It becomes more and more apparent that such two different periods as those of the 9th–13th and 14th–16th centuries contained in the general denomination of Middle Ages cannot be studied in one course: that a representative chrestomathy of the former period must be conceived according to a totally different principle from that of the latter.

The collection published by Max Niemeyer under the direction of Karl Voretzsch is, if I am not mistaken, the first to have carried out such an evident conception.

All the former chrestomathies suffered from the violent amalgamation of both periods of the literature, and it must be confessed that the later Middle Ages suffered the more and were sacrificed to the earlier, to the detriment of both. Glaser's book continues K. Voretzsch's *Altfranzösisches Lesebuch*. It presents a really full, interesting picture of the development of the later medieval literature: the learned lyrics of the 14th century: Guillaume de Machaut, Eustache Deschamps, Froissart, Christine de Pisan, and a specimen of the *Cent Ballades* composed by such personages as Jean le Seneschal, Philippe d'Artois, etc. With Charles d'Orléans, Villon, the collection includes Clément Marot and Mellin de St. Gelay, also a selection of folk songs which are lacking so curiously in the older period of French literature, although their existence is to be inferred at the very origin of lyric poetry.

But the most typical features of French literature in the period are the increased importance of prose and the enormous extension of dramatic composition. By typical extracts from Philippe de Maizières, *Songe du Vergier* (1377), Alain Chartier, *Le Curial*, *L'Art de dictier* of Eustache Deschamps and until as late as Calvin (as a sort of climax of the movement), the theorizing tendency of the age, preparing for the reign of reason, is well brought out. The same is done for the novels and short stories, and the chroniclers and historians. It was more difficult to give, in a limited space, an idea of the enormous development of the drama. G. has selected short mysteries beginning most appropriately with *St. Alexis*, showing the adaptation of the old time legend to the prevailing literary form. The *geu des trois rois*, farces and *moralités* and *soeties* complete the picture. In short a most valuable innovation in Old French chrestomathies.

*Zwangslose Beihefte zu den "Byzantinisch-Neugriechischen Jahrbüchern."* Hrg. von Dr. Nikos A. Bees. Nr. 4. *Der französisch-mittelgriechische Ritterroman "Imberios und Margarona" und die Gründungssage des Daphniklosters bei Athen* von Dr. N. A. Bees, Berlin-Wilmersdorf, verlag der Byzant.-Neugriech. Jahrb., 1924.

This study of the transformations and utilization in Greece of the fine French Romance, *Pierre de Provence et la Belle Maguelonne* (Ed. A. Biedermann, Champion-Niemeyer, Paris-Halle, 1913) gives an interesting picture both of the way the story became naturalized in Greece, and also of the remarkable and continued vogue which such medieval themes enjoyed there. In the West and North it was also popular and translated in the sixteenth century into Latin, Spanish, Catalan, Portuguese, Italian, Dutch, English, Danish, Icelandic, Czech, Esthonian, Russian, etc. In Germany it was dramatized several times, among others by Hans Sachs, 1555, but there was through the classical age a long silence, and the story did not revive until the musician Tieck used it as his subject in his *Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence* in 1796, the base of the beautiful *Romanzen aus L. Tiecks Magelone* by J. Brahm. Let it be noticed that it is in France that this silence has been deepest, although in Provençal Maguelonne remained a legendary figure as appears from Mistral's mention of her in *Mireille*, cant. VIII.

In Greece, on the contrary, the success of the romance has been practically uninterrupted. See the editions in the Greek printing houses at Venice of 1553, 1562, 1601, 1624, 1638, 1647, 1651, 1666, 1699, 1770, 1778, 1779, 1806, 1812. The names of the heroes have been so transformed as to appear Greek: Imberios, which goes back to En Peire (therefore the French version, not the Spanish), and Margarona, thus Grecianized under the influence of margaron = pearl. Other modifications

contributed to naturalize the story. Its popularity is evidenced 1) by the very wide use of the name Margarona as a given name and even in toponymy, since the appearance of the story; 2) by the fact that the "Greek Homer" Vincenzo Kornaros has certainly used its theme for his great epic *Erotocritos*, ca. 1650; 3) by the taking over of the main features of the legend, which was associated primitively with the founding of the convent and hospital of Maguelone Island near Montpellier, France, in the legendary history of the foundation of the Convent of Daphne near Athens.

The bibliography is very abundant, and the author is well acquainted with the diffusion of the various motives in the world's folklore, although perhaps the relation of the latter with the story of the Belle Maguelone is not clearly marked, or at least the problems which it raises are not always indicated.

*The Dative of Agency, a Chapter of Indo-European Case-Syntax* by Alexander Green, New York, Columbia Univ. Press, 1913.

This thesis, which has not yet been reviewed from the point of view of Romance philology, brings out very clearly the general foundation for ulterior development which must have existed in the Indo-European condition of this dative. This basic condition seems to have been the connotation of personal interest still known to Latin grammarians as the *dativus commodi vel incommodi*. It is well represented in all branches of the Indo-European languages except Slavic and Lithuanian; and in all, it has taken more functions from the instrumental and locative cases, and its use has been extended to become at times synonymous with the case of the agent of the passive verb or the preposition governing it.

A. G. also shows—and this is very important—that, although this dative is everywhere most frequent with the passive past participle, it was not due to the adjectival nature of the latter but to the fact that this passive past participle had a strong verbal connotation which allowed this use of the dative to be transferred to the agent of the passive verb in the other moods.

The interest of this important morphological feature for Romance philology is that this function of the dative is well represented in Latin, and increasingly so from the time of Cicero. There are 1222 instances of it, not only with gerunds, gerundives and p.p. but with other moods as well until Ammianus Marcellinus in the fourth century. Greek influence may have helped to develop it in Latin, for in Greek, there being no ablative, the dative assumed some of its functions, among others that of the instrumental and agent of the passive verb. Yet how thoroughly Latin this function became is evidenced by its still greater frequency in the Merovingian period down to the eighth century; its replacement by the preposition *ad* and, as I believe to have demonstrated in my thesis on the *Origin of the Preposition 'à' in Locutions of the Type of: faire faire quelquechose à quelqu'un*, its survival in the western Romance languages (Italian, French, Spanish, Portuguese, etc.) in this and similar expressions.

In fine this thesis is a distinct contribution to the comparative syntax and morphology of the Indo-European languages done in a thorough and scholarly manner with a great abundance of facts keenly interpreted and systematically arranged. It gives, thus, the necessary basis and due perspective to the study of this phenomenon in the Romance languages in which it still plays an important part.

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Alfons Hilka, *Drei Erzählungen aus dem didaktischen Epos L'Image du monde (Brandanus-Natura-Secundus)*. (XIII. Band, *Sammlung Romanischer Übungstexte*.) Halle, Niemeyer, 1928, vii + 69 pp.

The present series of selections from the *Image du Monde* does not purport to be anything but an *Übungstext*; consequently the critical apparatus is reduced to the minimum. There is a very short introduction (pp. v-vii) in which Hilka gives the more essential bibliographical material in connection with the *Image* and incidentally takes the occasion to express the belief that the author is not Gautier but Gossouin de Metz.<sup>1</sup> In establishing the text itself Hilka uses two fourteenth century MSS of the Berlin Staatsbibliothek (Hamilton nos. 577 and 575); the first of these serves as a basis for the text, the second supplies certain readings. There is a brief glossary which includes "proper names and important words."

Friedrich Gennrich, *Rondeaux, Virelais und Balladen aus dem Ende des XII., dem XIII. und dem ersten Drittel des XIV. Jahrhunderts mit den überlieferten Melodien. Band II: Materialien, Literaturnachweise, Refrainverzeichnis*. Göttingen, Gesellschaft für Romanische Literatur (Max Niemeyer, Verlag, Halle), 1927, xiv + 351 pp.

Part I of the above collection appeared in 1921;<sup>2</sup> it contained a great number of *rondeaux*, *virelais* and *ballades* occurring in various longer poems and collections; where possible the corresponding melody was given. The present volume contains the requisite critical apparatus for the lyrics of the earlier collection. In the first place there is a brief account of the longer poem or collection from which the lyrics have been taken and a summary bibliography intended not so much for Romance scholars as for students of musical history who may not be acquainted with Romance bibliographical material. Then in the case of each *rondeau*, *virelai* or *ballade* there are enumerated the MSS and the collections in which the lyric in question has already been printed. If the lyric be taken from a longer poem, the passage serving as an introduction is quoted. There are notes on the lyric itself and on the refrain; and an enumeration is made of other poems in which the same refrain occurs. In the appendix the author gives A) the refrains from the *Chansons avec des Refrains*; B) the refrains from the MS, *Bibl. Nat., fonds lat., 15,131*; C) the refrains that are to be found in various collections of proverbs. The alphabetical index of refrains is arranged on the basis of the tonic vowel of the final rhyme. There is also an Index of various motets.

The present volume and its predecessor represent a tremendous amount of research, the results of which are clearly and interestingly presented. The author promises a third volume, already in press, which will constitute a detailed study of the precise nature of the *rondeau*, the *virelai* and the *ballade*.

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#### ROMANCE LANGUAGE CLASS-TEXTS

Molière, *Le Misanthrope*. Edited with Introduction, Notes and Vocabulary by T. E. Oliver, New York, Holt, 1927, lvii + 273 pp.

This text is not merely "another" edition of the *Misanthrope*; it represents an effort to give the student much of the material that generally (and mistakenly, I

<sup>1</sup> Therein he follows the opinion of C.-V. Langlois, *La Connaissance de la nature et du monde au moyen âge*, Paris, 1927, p. 135 ff.

<sup>2</sup> It was ready for the press in 1914, but its publication was retarded because of the war.



think) is supposed to be confined to "critical editions." Prof. Oliver has provided the student with all the critical apparatus requisite in order to fully comprehend the play and to realize its significance not merely as an individual work of art but in its relation to the literature and the language of the seventeenth century, to Molière's life and to the *Realia* of a century that is quite as foreign to the average American student as the Periclean or the Augustan Age.

The Introduction contains a suggestive and discerning criticism of the problem involved in the *Misanthrope* and its bearing upon the life of Molière; a well-documented analysis of the personages, and certain interesting notes on the various performances of the play from the seventeenth century to the present time. Following there is a survey of Molière's versification and syntax with copious examples taken from the *Misanthrope*. As for the notes they contain most illuminating comment not only upon syntactical or lexicographical difficulties but also upon customs, dress, literary anecdote, "stage business" and the like.

Prof. Oliver's text may be heartily recommended not merely as an excellent edition of the play itself but as a fine introduction to some of the most interesting aspects of the seventeenth century.

François de Curel, *Le Repas du Lion*. Edited with an Introduction, Notes and Vocabulary by A. G. Fite, New York, Oxford Univ. Press, 1926, xxvi + 185 pp.

The *Repas du Lion* is hardly a masterpiece but it contains one of the finest character-studies of the present French stage: that of the protagonist, Jean de Miremont. The keynote of his character is a rather ferocious egotism blended with a strain of sadism (even as a boy he was a "chasseur cruel et passionné") and rendered apostolic in character merely because of environment and circumstance. Having indirectly caused the death of a worker, the boy Jean seeks expiation by devoting himself to the cause of the workers, but in such a manner as to reflect the maximum of glory upon himself. Conscious of the anomaly of his position—he is a lion masquerading as a shepherd—Jean welcomes the first opportunity to cast off the disguise and to become what he really was intended to become from the very outset, a blindly ambitious and utterly successful man of affairs. Of course his industrial daring has brought work to many thousands, and Jean occasionally tosses them the crumbs from his banquet table. But all this is merely secondary in his life; he is dominated by a triumphant sense of mastery: "[Il y a] un mot que j'ai pourtant le droit de prononcer le front haut, puisqu'il est le sobriquet, plutôt glorieux, que me donnent les ouvriers. . . . Ils disent en me montrant: 'Nous sommes sous la griffe du lion!'" (Act IV, Scene II). The various stages in the evolution from apostolic renunciation to precisely the reverse are portrayed with consummate skill.

In his introduction the editor has given an interesting account of Curel's ideas; the notes contain the essential material requisite for the proper understanding of the text. The vocabulary is not intended to be complete; "most of the simple words, which have been acquired in First Year French, have been omitted." Unfortunately it is not at all easy to determine just what the student has acquired in first year French; I think he is hardly familiar with words like *molletières* (p. 35, l. 17), *lampon* (p. 40, l. 21), *schiqueurs* (p. 54, l. 8), etc., which are given neither in the vocabulary nor in the notes. I think that the safest plan in texts of this nature is to make the vocabulary as complete as possible.

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## FRENCH LITERARY NEWS IN BRIEF

**LÉGION D'HONNEUR:** The recent promotion of this much envied order includes the names of many publishers and writers; among them the woman novelist Mathilde Alaric, Eugenio d'Ors, a Spanish writer much appreciated in France, and the publishers Gallimard and Belin. François Porché was made an "officier," as were also Benjamin Rabier, famous for his drawings and illustrations, Charles-Marie Widor, Secrétaire perpétuel of the Académie des Beaux-Arts, a famous composer and organist, and Camille Mauclair. Among the new "grands officiers" are Eugène Brieux, an outstanding figure in the realm of drama, and the philosopher and sociologist Gustave Le Bon. The distinction of "commandeur" was awarded to Stéphane Lauzanne, as editor-in-chief of the Parisian daily *Le Matin*. —**OBITUARY:** A translator of repute, Léon Balzagette, passed away in January. Besides translating Thoreau's and other American works, he contributed in large part to the popularizing of Walt Whitman in France. About the same time occurred the deaths of Maurice Bouchor, the poet, author, among other things, of charming collections of songs for children, and of Mgr. Batiffol. The latter was one of the great prelates of France, a very learned man who spent his life in the accomplishment of quiet and obscure duties as chaplain of the ancient and famous Collège Ste-Barbe of Paris. His works, historical and theological, include a study of St-Augustine entitled *Catholicisme de St-Augustin*. He was a firm believer in the unity of the Christian Church and worked ardently for the reunion of the Anglican and Roman Churches. —**COMMEMORATIONS:** A monument to the memory of Marius André, historian and author of the *Véridique Histoire de Christophe Colomb*, was unveiled in December in the cemetery of Vaugirard. An appropriately inscribed plate will soon mark at Versailles the house where Stuart Merrill died. For the first time, three hundred years ago, Conrart brought together the men who founded the Académie Française. —**PRIZES:** The prize of *Fémina-Vie heureuse* was awarded to Dominique (whose real name is Marguerite Lemesle) for her story, *Georgette Garou*, and the Théophraste Renaudot prize went to André Obey for his work entitled *Le Joueur de triangle*. The friends and admirers of George Sand proposed at their meeting held last autumn the foundation of a literary prize under the title Prix George Sand. The prize for political literature, created by the review *L'Europe nouvelle*, has been awarded to Wladimir d'Ormesson's *La Confiance en l'Allemagne*, which contains a profound study of the many problems existing between France and Germany. The Belgian playwright Michel de Ghrolde received the prize of the Libre Académie Edmond Picard of Brussels. His earliest literary works consisted of poems, *La Corne d'abondance*, followed by stories and novels. His first attempt at drama, *Le Mystère de la Passion de Notre-Seigneur Jésus-Christ*, was intended for the marionette theater. Then came *Oude Piet* and *Petites Images de la vie de St-François* for the real stage. This latter play was first written and performed in Flemish, and was so successfully received that it was translated and produced throughout Holland and Belgium. Since that time Ghrolde has published other plays of a different character, such as *La Mort du Dr. Faust*, *Escorial*, *Don Juan*. —**PUBLICATIONS:** Madame Alice La Mazière has started the publication of a series of photographic reproductions of manuscripts. The collection is to be known as *Le Document autographe*, and will begin with the letters of Emile Zola to the Goncourts; *La Reine de Palmyre*, by the Tharauds; *Une Vie*, by Claude Farrère; and *Le Flam-*

*beau de Riffault*, by Gaston Chérau. The novel of Mme. Sigrid Undset, which won the Nobel Prize, has been translated into French under the title, *L'Age heureux*.—DRAMATIC NEWS: An adaptation into French of a play by Somerset Maugham has been staged at the Théâtre de l'Œuvre under the title of *Le Cercle*. *The Trial of Mary Dugan*, by Bayard Veiller, has also been translated into French. The original idea of transforming the auditorium into a courtroom was retained, the ushers being "gardes républicains," and the atmosphere being reinforced by means of the traditional inscriptions, "Cour d'Assises," "Entrée des Jurés," even to the cards inviting the spectator to become a member of the jury. The Théâtre Sarah-Bernhardt revived recently Rostand's famous play, *L'Aiglon*, Mme. Simone playing the part of the hero. An Italian troupe of marionettes delighted Paris a few months ago—a whole company, playing music-hall numbers, scenes from *The Geisha* and a miniature opera based on the tale of *The Sleeping Beauty*, whose score was composed by Respighi. *La Guerre des Trois*, a play awarded the Théophraste Renaudot prize, is to be staged by Jacques Copeau. That old and worthy dramatic institution, the Comédie Française, is still in a precarious situation. A grant from the French government was made recently, but is inferior to the sums paid by the Comédie to the Ministry of Finances in taxes and "droits des pauvres"! As a result the actors are undersalaried, and the theatre faces an accruing deficit each year. Incidentally, the situation of the Opéra is not very much better. Plans are being evolved, however, for the modification of the laws regulating the status of these theatres.—BELGIUM: The University of Louvain has a French chair founded by the *Comité français de l'œuvre internationale*, whose purpose is to keep alive the interest of Belgian students in things French and to improve their knowledge of France in general.—CZECHO-SLOVAKIA: A *Cercle français* was formed at Prague last fall, offering literary and musical entertainment entirely in French, especially intended for the educated French colony in that city.

PAULE VAILLANT

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### FRENCH BOOK NOTES

Daniel Halévy, *Jules Michelet*.

Michelet lives again in the 190 pages of this book which retraces his career and the development of his thought. His conservatism, his later liberalism, the apostolic character of his teaching at the Collège de France, his misfortune and the abundant stream of his literary and scientific production are delineated with fine understanding. Further, the author brings out his generosity, the elevation of his thought, his universal sympathy and the ardor of his temperament. "Débarassez-moi de l'amour!" he exclaims, at sixty-five.

At the end of his career, he returns again to the teaching of Vico, his master; he saw barbarism coming back upon us, all the more atrocious because it was armed by science. Factories and barracks express the modern world, just as churches represented the Middle Ages and palaces, the Renaissance. Socialism, militarism and industrialism are the three social forces lowering and ruining humanity in their efforts to destroy one another. The world is made up of workmen and soldiers under the thumb of bankers who support in turn industry and war. And still his faith in progress is not exhausted; he wonders whether the concentration of the sciences, ceaselessly revealing new bonds between them, will not yield one day the mother idea which will beget a new world.

Nicolas Ségur, *Elle et Lui à Venise*.

How many books have been written on this enigmatic situation, this anomaly of the woman who, while still devoted to her lover, gave herself to another whom she loved far less? *Elle et Lui*, *La Confession d'un Enfant du Siècle*, *Lui et Elle*, *Lui*, etc. . . . are the most famous ones. An extraordinary thing, this fantastic adventure of nearly a century ago which still attracts the curiosity and fancy of author and public.

Once more the story of George Sand and of Alfred de Musset is told us—this time with complete impartiality, since the author espouses the cause of neither the one nor the other of the two lovers. Evidently M. Ségur is as fond of the author of *Lélia* as he is of the author of *Les Nuits*, and sees in them both great figures of destiny. And he has told this old, old story with a verve, a delicacy and a bright touch of irony, which make it eminently readable. The popular form of fictional biography is well handled here, for the author has succeeded, with no apparent departure from the truth, in presenting his narrative in vivid and dramatic manner, often inserting dialogue to further enhance certain scenes. M. Ségur, be it added, has so clothed this story of the most famous of modern lovers as to bring out once more that spark of beauty which the sedulous seekers after truth had somewhat forgotten.

Gabrielle Réval, *Les grandes Amoureuses romantiques*.

Gabrielle Réval has given us here fourteen variations on the theme of Love—the loves of the "Grandes Amoureuses"—the chosen few who sought in frenzy and rapture to slake their thirst for the infinite.

A weird obsession with death, a morbid charm, runs through this aspiration and this rapture; there is a constant pendulum swing from exaltation to sensualism and back again; the fourteen short sketches run the whole gamut of Romantic passion from the mystic Platonism of Elvire to the frank sensualism of George Sand. And yet in truth, a perusal of these pages leaves one with a lingering doubt. Are there indeed fourteen variations on this immeasurably ancient theme? Or only perhaps a very few variations with a wealth of delicate, barely perceptible nuances?

The author has successfully combined psychological and anecdotal aspects in her treatment of the subject matter and has afforded thus entertaining reading with a bit more substance than is usually the case. Among the "Grandes Amoureuses" she has treated, there are Elvire (Mme. Charles), George Sand, Louise Colet, Princess Belgioyoso, Mme. de Genlis, Pauline de Flaugergues, Mme. de Cayla, Mme. d'Abrantès, Mme. Récamier, Hortense Allart de Méritens, Princess Marie-Lætitia Bonaparte, Mme. de Boigne, Daniel Stern and Joséphine.

J. Gauthier, *Pour comprendre les styles français*.

This little treatise is indispensable to all students of French civilization as well as to travellers who plan to visit France. It is a compact and economical outline of the history of French art, backed by extensive and painstaking documentation, and so classified as to bring out clearly the characteristic elements in each branch of art and in each period. The chapters on the elements of different styles are particularly useful, as they set forth clearly those basic ideas without which it is difficult to tackle the most elementary problem of art. They depict the formation and development of styles under the influence of environment and in reaction to foreign schools. There follows a theoretical study of form and decoration, with an analysis of the sources and uses of the latter. The section entitled "L'Amour

des styles" is replete with practical hints for a comparative study of French styles, for the dating of art pieces, and for the recognition of copies.

The bulk of this work is devoted to a chronological study of styles in French art from the Romanesque period down to the First Empire. The author analyzes the plastic values of the architecture of each period, and furnishes a survey of the decorative elements and industrial production of decorative works, such as stained glass, metal works, enamels, binding, furniture, etc. The volume contains 336 photographic reproductions, as well as an excellent guide to the museums, monuments and private collections in France, is beautifully printed and provides, on the whole, a luxurious breviary of French art.

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### ITALIAN LITERARY NEWS

In the past season Giuseppe Ruberti published an exhaustive study on the modern theatre in three volumes, *Storia del teatro contemporaneo* (Bologna),<sup>1</sup> a work inspired from the success and popularity of another volume on the European theatre which he published in 1921 (*Il teatro contemporaneo in Europa*). The present publication, consisting of three volumes, is a critical survey of the World drama with particular study of the Italian theatre and its cross-currents into the European drama.—For a detailed outline of the plays of the season we have Marco Praga's *Cronache teatrali* (see issues of the *Illustrazione*). During the preparation of this article the regretful news of Marco Praga's death reached us. This event marks the passing of one of the keenest dramatic critics of Italy and brings to a close the famous *Cronache teatrali* published yearly by the Fratelli Treves of Milan.—Of the usual three or four books of poems published monthly one especially stands in relief: *I canti dei goliardi* (Milan) of Corrado Corradino, revised and rearranged with a critical preface and exhaustive bibliography by Francesco Picco. It consists of *ballades* and *rondeaux* translated from poems and legends on the medieval students who followed a bacchic and carnal philosophy. They pass before us Villon-fashion, vagabonds all, but vagabonds with a grain of poetry in their souls. Another book of fine poems, *Il volto nemico* (Ancona), has been contributed by Giorgio Umani, who divides his time at present between researches in biological sciences and studies in poetry. The poems contained in this volume are couched in a philosophical vein and reflect the author's profound love for nature. It is interesting to note that in France has appeared an *Anthologie de la poésie italienne contemporaine* (Paris), compiled and translated from the Italian by Lionello Fiumi with the cooperation of the French group of the "Italianisants." Lionello Fiumi, erstwhile poet, who is residing in Paris, undertook a huge task in the compilation of this anthology but certainly a very useful one. Although Fiumi's position in Italian letters is still somewhat dubious, more "literary ambassadors" of this sort are needed to help universalize Italian literature. The French Press has expressed gratitude for a book which brings within reach the best selections from Italy's poets of the day.—For a critical study of Salvatore di Giacomo, Trilussa, Marinetti, and Govoni read Paolo Orano's *Contemporanei* (Milan) dealing with dialect and futurist poetry.—Antonio Carpi, the blind

<sup>1</sup> Books mentioned herewith have been published in 1928 unless otherwise indicated.

twenty-four-year-old scholar, has made a commendable study of the most representative *littérateurs* of modern times in his book *Rappresentanti più noti della letteratura moderna*, including such names as Oriani, Goethe, Pirandello, Tolstoy, Tozzi, France, Unamuno, and others. Carpi has won the esteem of the leading scholars of Italy for his admirable interpretation of these European men of letters. The chapters on Pirandello and Goethe (discussion of Faust) are especially interesting for their lucid evaluations of the two geniuses.—In France Benjamin Crémieux has published what appears to be the best foreign study on contemporary Italian literature, *Panorama de la littérature italienne contemporaine* (Paris). It presents a keen analysis of contemporary culture. The regional classification of the authors makes an interesting outline, although it does tend to disregard the actual universality of some of their creations.—The publisher Formigini of Rome has just published an Italian *Who's Who?* under the title *Chi è?* It is curious to note that in the biographies of the important women the date of birth is omitted . . . (?).—The Vincenzo Monti centenary celebrated during the past year has been fruitful in studies and researches made on the poet. Following is a list of the most important works (1927-1928): *Poesie*, with an introductory essay, notes and comments, by Francesco Flora (Florence); *Epistolario di Vincenzo Monti*, a collection of letters with notes by Alfredo Bertoldi (Florence); *Le più belle pagine di V. Monti*, selected by U. Fracchia (Milan); *Tragedie, poemetti, liriche*, compiled by G. F. Gobbi (Milan); *Liriche scelte, cantiche, canti e poemetti scelti*, in three volumes, selected by G. Neppi (Signorelli); *Gemme liriche e La Feroniade*, with introduction and notes by G. Natali (Palermo); *V. Monti, la vita, l'opera, i tempi*, by Enrico Bevilacqua (Florence); *La vita e l'opera di V. Monti*, by G. Bustico (Trevisini); *V. Monti e Giuseppe Piazza*, by Carmelina Naselli (Palermo).—Tolstoy's centenary was celebrated with much distinction, if one may judge from the ceremonies throughout Italy. An exhaustive bibliography was compiled in connection with this centenary, consisting of over five hundred studies made on the great Russian by Italian, Russian, French, German, and English scholars. For the list, see *Fiera letteraria*, issue of Sept. 16, 1928; and for a list of translations in Italian, articles and comments on the centenary, see the September (1928) issues of the same publication. Arturo Lancellotti has published *Tolstoi intimo* (Rome). Professor E. Lo Gatto, of the University of Naples, has issued the first of four volumes of the *History of Russian Literature*. The volume published deals with Russian literature from the period of conversion to Christianity (11th cent.) to the reformatory period of Peter the Great (16th cent.). Professor Lo Gatto has also written *La letteratura russa, secolo XX* (Rome).

#### ITALO SVEVO

September last witnessed the passing of Italo Svevo, better known among his friends as Ettore Schmitt, paint merchant of Trieste. His work as a novelist was just attracting universal criticism when death overtook him in an automobile accident, thus depriving him of the opportunity of defense of his theses in the analytical and psycho-analytical novel. His work consists of three novels only, yet he has ushered in the analytical school in Italy, and for that matter anticipated the European school long before James Joyce, Marcel Proust, and Valéry Larbaud attained fame. It suffices to call attention to the fact that Svevo's first two masterful novels were published more than thirty years ago—*A Life* in 1893 and

*Senility* in 1898. Italo Svevo waited a lifetime for the laurels that went to others in the field that he unconsciously anticipated. Why Svevo remained in comparative obscurity in Italy is explainable to some measure by the absorbing amount of interest taken in the prose of "stylistic exuberance" (D'Annunzio and followers), and Svevo's creation, couched in a language essentially non-stylistic, failed to attract general attention. No inference should be drawn here that the Italian critics have ignored Svevo. On the contrary, the Italian press gave Svevo favorable and encouraging criticism on his first book, *A Life*. His *Senility* came short of general discussion but received no adverse criticism. Svevo remained in the background also because he failed to "throw his hat in the literary ring," choosing as his vocation commerce and banking. In 1923 he published the *Conscience of Zeno*, which received favorable criticism in Italy but failed to cross the geographical boundaries until James Joyce (his personal friend and resident of Trieste), Benjamin Crémieux, Prezzolini, and Larbaud focussed the world's attention on his art.

As to Svevo's art, let it be said in passing that it lies in the "dialectics" of analysis—the exposition of our innermost thoughts in their relation with hidden instincts (offshoots of Freudian theories). Svevo's narration detaches itself from any style or technique; his prose serving as a vehicle, and vehicle only, to carry on his dialectics, physician-like, in the dissection of the "hidden nature."

#### ITALIAN LITERATURE IN 1928

A survey of the literary activity in Italy during 1928 discloses a season accentuated by several polemics, a theatrical crisis, and a wave of "journalistic literature."

Although literary polemics have ceased to attract much attention in Italy, in view of the fact that these "artistic squabbles" arise periodically, the current discussion on the technique of prose creations has, none the less, its note of interest and carries with it (a departure from the volcanic Latin temperament) a bit of argumentation à l'anglaise—or, in other words, a modest exchange of opinions and courtesies on whether narrative art of the future should base its creation on the foundations of literary traditions and history, or whether it is to find its medium in introspection, in high-powered "cerebration," with the aim of demolishing all the "stilted" and abortive conventionalities of past schools and theories. Obviously this dissension still comes under the influence of and reaction against the Crocean theory of historical idealization as applied to art. The polemic closes with no perceptible influence made on the literary groups in Italy, and, aside from having furnished interesting subject matter for several literary journals, it has been a useless one.

The theatrical crisis, centering on the cinema versus legitimate drama, and foreign drama versus native drama, appears to be more alarm than general evil. Let us say journalistic misgivings rather than actual crisis. The *Giornale dell'Arte* of Milan (see Oct. and Nov. issues) takes up in detail the pros and cons with regard to the drop in box-office receipts of the legitimate stage productions as compared with the increase in those of the "movies"; the decrease in number of native drama productions as compared to the increase in foreign productions and adaptations. We gather from these articles that, for the most part, Italian dramatists are not viewing the situation with alarm, considering the fact that if



the crisis exists in Italy it exists also to a marked degree in countries throughout the world. Everywhere producers are on the lookout for importations of "successes." In Italy where the stock companies and producers are poorest, ample justification could be given for a slight excess in importations of "sure box-office productions." The cinema has flourished this season in Italy. So has it in France, in America, everywhere. Nowhere has attendance at legitimate drama dropped to an alarming degree; not even in Italy, considering the high prices of admission to the theatre. The crisis, if nothing else, has brought the Italian dramatist *vis à vis* with the fact that the "psychology of the theatre crowd" is to be taken more and more into consideration and that both theme and technique must undergo revision and readjustment. Heretofore the Italian play has had too much originality, too much "cerebration," too many philosophical problems. The theatre-going public in Italy needs a rest from the old order of plays—it needs drama with fewer problems and more enjoyment. The producer is aware of this, and so is the author; both are actively engaged in coping with the situation. The present theatrical crisis is no more nor less a process of readjustment.

With regard to the publication in book-form of journalistic articles one cannot help tracing the cause to the highly organized publishing houses which have undertaken a most ambitious and strenuous season. The authors, especially the most popular, cannot keep up with the demand for more material, and so have found it convenient to compile, revise, and publish in book-form their newspaper contributions. This wave of "journalistic literature" has served to reveal a delicate and wholesome humor. Fortunately the authors of this class of books are at most distinguished *littérateurs*; their "columns" possess literary qualities of the first order. One is almost tempted to say that this *genre* has given rise to the school of contemporary humor in Italy. To mention a few of these books, first in order come two of Massimo Bontempelli. *La donna del Nadir* (Milan) consists of a potpourri of impressions on current topics ranging anywhere from poker to ethics. Each impression contains a grain of truth under nine grains of the grotesque. The book is especially meant for anyone who admires a bizarre stylist and who has a weakness for the philosophical vein. His other book, *La donna del sole, ed altri idilli* (Milan), is a collection of sixteen short stories worked in delicate satire and touching on the element of mystery and fantasy. However whimsical the themes may be, a generous amount of entertainment can be extracted from the grotesque situations and futuristic settings. These articles have been resuscitated from the newspaper files of 1922-27. Arturo Lanocita, in his *Scrittori del tempo nostro* (Milan), and Lucio D'Ambra, in *Trent'Anni di vita letteraria* (Milan)—two volumes of which have been published (*La partenza a gonfie vele* and *Il viaggio a furia di remi*)—contribute studies and interviews on the leading men of letters in Italy and abroad—in short, humoristic essays on our *littérateurs en pantoufles*. A facile style adds the necessary color, and the *savoir faire* of journalists accounts for the element of fascination. Under this category come three books written on America: *Vita d'America* (Milan) and *New York ciclone di gente* (Milan), both by Arnaldo Fraccaroli; and *Scoperta dell'America cattolica*, by Silvio D'Amico. The title of the last work, taken from the occasion of the Eucharistic Congress at Chicago, is misleading as to its content, which in reality is a study of the American people. Curiously enough both Fraccaroli and D'Amico are playwrights and journalists, and their books bear marked resemblances, both in observations and presentation of studies. Both authors view America optimisti-



cally. They have presented a series of pictures taken from life, plus the dramatic touch: a series of short swift-moving one act episodes on the life, morals, and culture of the American people. In fact the books are sincere outlines rather than painful elaborations of the obvious and the superficial. The humor is adeptly used to vivify the truth and temper the irony of the authors' observations.

A wealth of novels has been published this year, a record year for fiction. With here and there a tendency to bizarre themes the public as a whole leans decidedly towards the old order of fictional literature for spiritual enjoyment. Deledda, Brocchi, Vivanti, Chiesa have furnished the "best sellers," while Viani, Campanile, Perri, Bontempelli furnish the shocks and the headaches.

The Nobel prize awarded to Grazia Deledda two years ago seems to have been a timely honor for over a score of years' toil and productiveness in prose literature. Her contribution this past season, *Il vecchio e i fanciulli* (Milan), is a tale of country life molded out of simplicity and local color. Deledda's rural folk know their tasks: they plant and they hope. They dominate their passions, and through good sense attain high moral standards. *Il vecchio e i fanciulli* is representative of all of Deledda's "types." It seems that the author breathes into her characters some of her own simplicity and sincerity of purpose. In connection with this type of regional novel a word could be said with reference to Marino Moretti's recent book *Il trono dei poveri* (Milan). This novel bears marked resemblance to Deledda's simple treatment of subject matter, with the exception, however, that Moretti is the champion of the destitute and the helpless as against Deledda's idealization of the poor but not helpless. Virgilio Brocchi, who for many years has fondled the theme of the "eternal triangle," whose whole output has always been reflective of optimism, presents another "triangular" novel in two long volumes, *Il sapore della vita* (Milan). This time, however, Brocchi is far from being optimistic: Larry Astor, the hero of his novel, enters senility in torment and pessimism! Undoubtedly the novel pulsates with life and has its human touches. Yet, the long descriptions and the painful elaborations of details make the reading limp and slow-moving. Annie Vivanti offers as her annual novel *Mea culpa*, a pseudo-political theme centering about a girl Sinn-Feiner and an Egyptian patriot—a love story with a cinematographic setting that accounts for some of the novel's popularity. In spite of a few shortcomings there is always the redeeming side of Vivanti's writing: spontaneity and freshness of style, "dashing" episodes, and dramatic situations.

To Francesco Chiesa go the highest honors for the dozen or so "prize novels" of the year (not without some differences of opinions in literary circles); his novel, *Villadorna* (Milan), winning the Mondadori Academy prize of 10,000 lire. Chiesa's meteoric rise in popularity is contingent almost exclusively on the merits of *Villadorna* in spite of the fact that not a few of his previous creations are known universally in translations (see ROMANIC REVIEW, XX, 61-62). The novel is a bucolic tale embracing a brief episode in the life of a few beings—an idyll in prose suggestive of the serenity contained in Virgilian poetry. The calm and simplicity found in this novel offer contrast to the dazzle and realism of the novels of D'Annunzio and his followers who have of late overworked their themes to the point of nausea. Chiesa has expressed himself here in the Manzonian creed: the individual is to serve and not to enjoy; he is to preoccupy himself with aiding the afflicted; he is to withdraw from materialistic cupidity and turn to religion and meditation. To Bianca de Mai has gone the prize of the *Trenta* (thirty leading

publishers' prize) for her novel *Pagare e tacere*, which is a masterful characterization of the heroine of the novel, Theresa Bardi. This creation is recommendable for its sound structure, its well-worked details, and its keen penetration into the soul of humanity. Giuseppe Fanciulli has written the best novel of the year for youths, *Fiore* (Florence), receiving the Bemporad prize. It has a suggestive lesson to offer in that it teaches the early appreciation of ideals and the value of work. The only fault to register against the book is that its subject matter is too serious for the young mind; as a matter of fact, any grown-up could better enjoy the spiritual qualities that it contains.

For a study on the trend of the contemporary novel, one should read Giacomo Antonino's *Il romanzo contemporaneo in Italia* (Aquila), discussing Panzini, Deledda, Pirandello, De Roberto, Mario Puccini, Rosso di San Secondo, Vergani, Saponari, and minor novelists. The studies are intentionally informative rather than critical. The conclusion, although giving an accurate *résumé* as to the merits of the contemporary novel, is pessimistic and negative with regard to its future.

Three volumes of short stories have been especially popular this past year. *La donna del sole ed altri idilli*, a collection of sixteen short stories, has been discussed above in the paragraph on "journalistic literature." Guido Milanese's *Quando la terra era grande* (Milan) consists of stories based on the reminiscences of the author's service in the navy. While they lack plots of palpitating interest (a few chapters are "travelogues"), they possess by contrast abundant humor. At times the prose is so delicately worked out that it reads like poetry. From the prolific pen of Luciano Zuccoli we have *I ragazzi se ne vanno*, a novelette (Milan), together with five short stories of which a few are reprints. *I ragazzi se ne vanno* offers a psychological study on the naïveté and the innocence of adolescence; it points out how easily naïveté in youths attracts danger, and how easily innocence is convertible into tragedy. The rest of the stories in this volume are delightful for their originality of theme and for their sparkling style. The book as a whole offers excellent entertainment. Giuseppe Morpurgo, novelist and short story writer, has published *Le più belle novelle italiane dai sette Savii a Pirandello* (Milan), containing a selection of short stories representative of every century of Italian literature. It would be difficult to say which selection has been the wisest. Yet the volume makes a useful handbook with its notes and comments on the writings of the greatest of the Italian *novellieri*.

Pitted against the foregoing novelists of the conventional order more or less, let us consider Lorenzo Viani, *littérateur* and "Jack-of-all-trades" (barber, poet, painter), who casts an enigma in the literary output of 1928 in *Angiò, uomo d'acqua* (Milan), a novel *sans méthode et sans forme*, in which myriads of sea people pass in display before our eyes with their salient characteristics sharply outlined: brutality, superstition, affection, hatred. *Angiò*, a *Quasimodo*, deformed in body and in feature, endowed with strange sensibilities, not being able to distinguish between reality and imagination, is described in all his ferociousness: a hunchback possessing all the characteristics, only to a more intensified degree, of those sea dregs that know no law except that of instinct, no reality except that which borders on tragedy and on the grotesque. Another puzzling author is Achille Campanile, who has in the past season thrown Italian critics into confusion with respect to his two books published recently. Although a few commend his humoristic novels, the usual run of adjectives from the critics' pens

have an unsavory twang: "slapstick," "in the manner of Charlot," "asinine." The public, however, has "devoured" fifty thousand copies of his first novel, *Ma che cosa è quest' amore?* (Milan). His second novel, *Se la luna mi porta fortuna* (Milan), abounds in comic situations and libertine observations. Francesco Perri's *Emigranti* (Milan) is another novel that fits into no particular category or school. It received the prize of 10,000 lire from the Mondadori Academy. The story is kept at a point of incandescence from cover to cover, teeming with effusions and extravagant emotions. Withal it carries an undertone of fatality.

DRAMA. The activity revolving about the theatrical crisis discussed above has not brought a single outstanding production. At best the season was enlivened by new plays and revivals of dramatists of long standing, Pirandello, Chiarelli, Sem Benelli, Nicodemi, Lopez, and others. In *La nuova colonia* (Florence) Pirandello has digressed somewhat from the drama of "art creates character." His theme here has been the masses versus laws and conventions. He points out the ever changing tendencies of human beings, especially the plebeian. Life destroys form; laws are made but the application of them is difficult. The masses cannot live within them, and yet they are lost living outside of the conventional order. A new order of things, new colonies must be formed! In turn the new systems collapse like pricked bladders. The play has had the usual Pirandellian success. Luigi Chiarelli, author of *The Mask and the Face*, the nearest approach to a dramatic sensation of the past decade, continues in the theatre of caricature and of the grotesque in *Jolly*. Sem Benelli, the author of the *Jest*, excels in the production of the historical drama of satire and mockery, and possesses genius in "staging technique." He has found it profitable to revive his *Ritorna della Gorgona* (first staged fifteen years ago). Dario Nicodemi, the most successful of Italian producers, has contributed, as his play of the year, *La madonna*, in no way a departure from his list of good plays. It deals with the theme "in love with love" and "right you are if you think so." Sabatino Lopez, author of the unforgettable *Gli ultimi singari*, has contributed a "hit" in *Signora Rosa*, a play spun on the frailties of reality, heart beats, and intricate emotions. Lopez has continued in this play his drama of "subtleties" and "reflexes." Enrico Corradini, the ultra-nationalist, has waited two years to see the production of his *Giulio Cesare* (published in 1926, Milan). Several gala performances of the play were given in the open air theatre at Taormina. Caesar is depicted by Corradini as being the greatest of all heroes, a complex and versatile genius, little understood by the Romans. Antony appears in this tragedy as an opportunist, Cassius a resentful egotist, and Brutus a sentimental nonentity. Another historical play (inspired by Fascism) is G. Cassi's *L'esule di San Casciano* (Florence), written in commemoration of the fourth centenary of the death of Niccolò Machiavelli. The play, in the form of a dramatic poem, elaborates on the life and the milieu of the Florentine Secretary. Historically the poem offers a résumé of the salient events in the political history of Italy under the Medici. The merits of the play consist of the sympathetic and forceful characterization of the "Supreme Politician" and forerunner of modern nationalism.

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## INSTITUTO DE LAS ESPAÑAS

During the period of November 1928 to March 1929, the Instituto offered many interesting and varied programs. On November 7, a luncheon of the General Executive Council was held at the Town Hall Club in honor of Viscount de Casa Aguilar, Secretary of La Ciudad Universitaria of Madrid, and on December 15, an entertaining evening of Spanish music was given at Columbia University by the Instituto Chorus. Miss Marianne de Gonitch, famous singer of the Liceo Barcelona, and Pavel Ludicar, of the Metropolitan Opera Co., delighted the audience with their vocal solos. They were ably assisted by the Spanish artists Sta. Victoria Martínez, Sr. Varela and the Rondalla de la Casa de Galicia. On December 19, Professor Américo Castro, of the University of Madrid, lectured on "La técnica impresionista de Cervantes y su relación con Pirandello." An event of interest also was the reception on December 22 in honor of "La Argentina," the world famous dancer; while on January 18 an informal reception was given to the Comisión Cultural Argentina at which several members of the Comisión gave interesting talks on Argentine education and literature. The month of February was inaugurated by a lecture given by Sr. Augusto Flores on February 6. Sr. Flores is the sole survivor of the five Boy Scouts who set out on foot from Argentine Republic to New York. On February 14, the Graduate Spanish Club of Columbia University met, and among the speakers were: Mr. Max. Luria, who spoke on the Judeo-Spanish dialect; Mr. M. J. Bernardete, on the Romancero Judeo-Español; Rabbi de Sola Pool, of the Spanish and Portuguese synagogue, Shearith Israel, on the eighteenth century Judeo-Spanish and Judeo-Portuguese records in New York City. Sr. Camilo Barcia Trelles, Professor of International Law at the University of Valladolid, official lecturer of the Instituto for 1928-1929, initiated his very successful tour with a lecture on March 7, on "Francisco de Vitoria, fundador del derecho internacional." On February 21, a reception was held to commemorate the anniversary of Rubén Darío. A bust of the famous poet, made and presented to the Instituto by Roberto de la Selva, a Nicaraguan sculptor and poet, was unveiled. At this function Professor Federico de Onís gave a vivid interpretation of Rubén Darío's place in Spanish literature, and stirred the audience by reciting poems of the master. Mr. Waldo Frank, author of *Virgin Spain*, spoke of Darío's work, and Mr. de la Selva discussed the inspirational sources of his poetry. A musical program by the distinguished pianist Sta. Myrra Alhambra brought the interesting evening to a close. On March 7, La Comisión Cultural Argentina gave, under the auspices of the Instituto and the Institute of Arts and Sciences, a program on General Aspects of Argentine Education, the Music and Dances of Argentine Republic. Professor Paul Monroe, Director of the International Institute of Teachers College, presented the group of prominent Argentine Educators.

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## RUMANIAN LITERARY NEWS

HANUL SAMARITEANULUI (The Samaritan's Inn) is the name of a new and brilliant monthly devoted to literature, art and science, and edited by Dr. Nicholas Lupu, Gala Galaction, Tudor Teodorescu-Braniște, Paul Zarifopol, Dr. I. Berco-vitz, Alexis Nour and H. Blazian.

VERSE.—ANTOLOGIA POETILOR DE AZI (The Anthology of the Poets of To-

day) by Ion Pillat and Perpessicius, in two volumes illustrated by Marcel Iancu, gives the biographies, bibliographies and selected poems of the following: F. Aderca, Ion Al. George, Tudor Arghezi, G. Bacovia, Camil Baltazar, Ion Barbu, Șerban Bascovici, Lucian Blaga, D. Botez, E. Bucuța, Ion Buzdugan, Alice Călugăru, Luca I. Caragiale, Mateiu I. Caragiale, Otilia Cazimir, Mihail Celarianu, M. Codreanu, A. Cotruș, N. Crainic, M. Cruceanu, N. Davidescu, V. Demetrius, Ovid Densusianu, A. Dominic, Victor Eftimiu, Artur Enășescu, Elena Farago, Leon Feraru, Ion Foti, B. Fundoianu, Horia Furtună, Octavian Goga, G. Gregorian, D. Iacobescu, Emil Isac, A. Maniu, Al. Mateevici, Claudia Millian, Ion Minulescu, Corneliu Moldovanu, A. Moșoiu, D. Nanu, Barbu Nemeșanu, St. Nenițescu, Oreste, Cincinat Pavelescu, Perpessicius, Ion Pavelescu, Camil Petrescu, Al. A. Philipide, Ion Pillat, D. Protopopescu, Mircea Rădulescu, I. M. Rașcu, Eugen Relgis, M. Romanescu, I. M. Sadoveanu, M. Săulescu, V. Russu-Șirianu, E. Speranția, Al. T. Stamatiad, E. Ștefănescu-Est, C. T. Stoika, G. Talaz, Al. O. Teodoreanu, A. Toma, G. Topârceanu, T. Vianu, Ion Vineu, V. Voiculescu. The list is indeed impressive, although uneven and incomplete. Poets like Enric Furtună and Barbu Lăzăreanu are not included; others rub elbows with the great and wonder what waves brought them to these shores of glory. Yet in spite of shortcomings, the editors have succeeded in presenting the only collection of contemporary Rumanian verse worthy of attention.—HOMER's *Iliad* rendered into Rumanian by George Murnu is a splendid contribution of this tireless translator and poet of note. Incidentally, Murnu is also omitted in the *Anthology of the Poets of To-day*.

THE SHORT STORY continues to flourish and among the latest we find the original selection of Al. O. Teodoreanu, *Hronicul Măscăricului Vălătuc* (Vălătuc, the Jester's, Chronicle). Rabelais, Anatole France and native wit are blended in these stories.—D. D. PATRAȘCANU, whose humor is of a different quality, offers *Un prânz de gală* (A Gala Dinner) in which laughter re-echoes at each turn of the plot, fantastic though true.—I. LUDO's *Hodge-Podge* contains impressionistic scenes of Jewish life.—JEAN BART (Eugeniu P. Botez) adds two recent books *Inseamnări și amintiri* (Notes and Reminiscences) and *Schițe marine* (Sea Sketches) to his list of powerful works.

THE NOVEL makes accelerated steps in its onward march. Ionel Teodoreanu publishes *Turnul Milenei* (Milena's Tower), with colorful characters and situations.—ION MINULESCU's autobiographical novel *Corigen! la limba română* (Failed in Rumanian) unrolls eccentric scenes.—*Monahul Damian* (Damian the Monk) is the latest contribution of V. Demetrius, whose prose has consistency and charm.—FOLLOWING up his own world of clergymen, Damian Stănoiu relates the *Necazurile părintelui Ghedeon* (Father Ghedeon's Worries).

THE ESSAY.—ARISTIDE BLANK is a portrait of the Rumanian financier and subtle intellectual penned by Hyperion. The work appears in a series of biographies which includes statesmen like P. P. Carp, Vintilă Brătianu, N. Filipescu, Take Jonescu.—PROFESSOR I. PETROVICI's *Felurite* (Miscellaneous) are essays on men and problems, events and travel notes.—H. ST. STREITMAN chuckles in his *Da și Nu* (Yes and No), paradoxical and savory.—O TOAMNĂ LA PARIS (An Autumn in Paris) is a new edition of that lovely and melancholy book by the late A. Steuerman-Rodion.

HISTORY OF LITERATURE.—EUGEN LOVINESCU's *Evoluția prozei literare* (The Evolution of Literary Prose) is the fourth volume of his *History of Contemporary*

*Rumanian Literature.* The first dealt with *Evolution of Literary Ideology*, the second, *Evolution of Literary Criticism*, the third, *Evolution of Lyric Poetry*. The fifth volume is in preparation: *The Evolution of Dramatic Literature*.

THEATRE.—LIVIU REBREANU, the newly appointed Director of the National Theatre of Bucharest, is the well-known novelist and playwright experienced in stage-craft.—AMONG the new plays produced at Bucharest, *Coriolan Secundus* by M. Sorbul won the praise of pretentious critics.—AMANTUL ANONIM (*The Anonymous Lover*) by Ion Minulescu interprets the eternal Don Juan in a personal manner.—PETRONIUS by Mircea Rădulescu impresses one by being spectacular and sonorous.—FINALLY mention must be made of the fact that Anne Nichols' *Abie's Irish Rose* entered the Rumanian frontier under the name *Nuntă cu repetiții* (*A Marriage with Rehearsals*) and won the hearty applause of the Bucharest audience at the *Teatrul Mic* (*The Little Theatre*).—MARIOARA VENTURA, a member of the *Comédie française*, gave, in February 1929, *Trecutul* (*Le Passé*) by Georges de Porto-Riche in her native language at the Bucharest National Theatre, assisted by her Rumanian colleagues: Lilly Popovici, Gusty, Demetriad, Soareanu, Bulfinsky, Valentinianu and Vraca, and under the stage management of Soare Z. Soare.

ION NÂDEJDE, prominent in the development of Rumanian culture and for some time editor of *Contemporanul* (*The Contemporary*) and *Adevărul literar* (*The Literary Truth*), passed away in January 1929.

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#### A PLEA FOR THE SCIENTIFIC STUDY OF CANADIAN FRENCH

The French *parlers* of Canada merit far more attention from linguists than they have thus far received. Too long despised as the vernacular of the uneducated and as failing to conform with the literary standard of Parisian French—the language of the schools of all grades and of the higher circles—they nevertheless present much of interest to one sympathetic both to the scientific study of language and to the associations of sentiment which arise from long attachment. That the *parlers* are fated to disappear is very probable. The steady encroachment of Standard French, essentially the language of business and society in the great centres of Quebec and Montreal, taught in the schools, spoken in the pulpit, and spread by railways and motors, will, in all likelihood, ultimately repeat in Canada its victory in the *mère-patrie*; and the *parlers* will vanish, slowly perhaps, but surely. Even Standard French is menaced by the advance of English. Except in the rural areas of Quebec, some knowledge of English is becoming more and more necessary, and in the larger centres it is practically requisite for all lucrative and responsible positions.

On the other hand, for several years there have been welcome signs in Canada that the old and unjustifiable attitude toward the *parlers* is yielding ground to a more scientific and sympathetic point of view: contempt is being replaced by study and understanding, though much false sensitiveness, the unhappy legacy of antiquated and unreasoning ridicule, still prevails regarding them even in educated circles, and one may actually hear the assertion that the *parler canadien* is the French of the age of Louis Quatorze. With deeper research into the phonology, morphology, and vocabulary, much of the confusion regarding the true position of the *parlers* is passing away; and it is particularly encouraging to observe that the major part of this research is being performed by French-speaking Canadians rather than by others.



More than one-quarter of the population of the Dominion speak either French only or French and English, the figures of the last census (1921) for those above ten years of age being as follows:<sup>1</sup>

Province	Total Population	Speaking French Only	Speaking French and English	Percentage
Prince Edward Island.....	69,223	308	9,631	14.37
Nova Scotia.....	403,576	5,570	40,950	11.70
New Brunswick.....	292,043	30,178	60,385	31.13
Quebec.....	1,737,323	809,205	650,254	85.57
Ontario.....	2,324,464	22,917	194,813	9.66
Manitoba.....	452,105	3,936	34,352	9.40
Saskatchewan.....	537,885	3,062	32,659	7.38
Alberta.....	434,066	2,066	26,900	7.44
British Columbia.....	420,551	198	20,534	5.51
Totals.....	6,671,236	877,440	1,070,478	29.20

Books dealing with Canadian French seem not to be well known south of the Canadian border, so that it may not be amiss to call attention to the more important works which have appeared since the publication of the *Bibliographie du parler français au Canada*, by James Geddes and Adjutor Rivard (Paris, 1906).

Two of these treat of Canadian French in general: *La Langue française au Canada, son état actuel* by Louvigny de Montigny (Ottawa, 1916) and *Études sur les parlers de France au Canada* by Adjutor Rivard (Quebec, 1914). Of these, the latter is the more scholarly, the former being, rather, a spirited *apologia pro lingua sua*. Both merit serious consideration as giving a sober and scientific statement of the foundations of the *parler populaire canadien* with its manifold sources in Normandy, Picardy, Berry, Poitou, the Ile de France, etc.

The sole dictionary of real value as yet is *Le Parler populaire des Canadiens français* by N.-E. Dionne (Quebec, 1909), which may well serve as a starting-point for any investigation of the vocabulary of the *parlers*, though, like all other dictionaries of wide-spread languages, it is not wholly complete, omitting, for instance, *cassine* 'little house,' *égoïne* 'hand-saw,' etc. A formal dictionary of Acadian French is in course of publication by Senator Pascal Poirier in the weekly *Évangéline* (Moncton, New Brunswick); and this, when completed and in book form, will be a contribution of more than usual importance to our stock of French dialect-dictionaries.

The study of individual words, particularly as traceable within the area of French, has been pursued with interest and learning since the establishment of the Société du Parler Français au Canada in 1902, first in its *Bulletin* (1902-17) and then in *Le Canada français* (1918-), and similar investigations for Acadian French will be made, one may hope, by the Société Historique et Littéraire Acadienne recently founded at Moncton (*Évangéline*, 14 Feb., 1929). The most important work of this character is the *Zigsags autour de nos parlers* by L.-P.

<sup>1</sup> Province de Québec, *Annuaire statistique*, XIV (Quebec, 1927), pp. 66-67 (these statistics do not include Yukon, the North-West Territories, or the Canadian Marine).



Geoffrion, of which three volumes have thus far appeared (Quebec, 1925-27), and in which the origin of words and phrases is discussed with learning and charm.

Rather curiously, only one serious grammar of Canadian French dealing with phonology and morphology alike seems to have been published: *Le Parler franco-acadien et ses origines*, by Pascal Poirier (Quebec, 1928). This volume is far more than a mere grammar, for it treats most excellently of the sources and history of its dialect and has a rich collection of special terms of its *parler*.

Of dialect literature there is little. The *Maria Chapdelaine* of Louis Hémon needs no introduction; but the charming little collection of sketches of *habitant* life by Adjutor Rivard, *Chez nous, chez nos gens* (Montreal, 1924), should be far more widely known outside French-speaking Canada and France, where it has justly been crowned by the Academy. As actual texts for study of the *parlers* the chief source is now the admirable series of folk-tales and folk-songs gathered by Marius Barbeau and his collaborators in the *Journal of American Folk-Lore*: "Contes populaires canadiens" (xxix, 1-154; xxx, 1-160; xxxii, 90-167; xxxvi, 205-272; xxxix, 372-449), "Chants populaires du Canada" (xxxii, 1-89), and "Anecdotes populaires du Canada" (xxxiii, 173-297).

A considerable amount of work of most laudable character has thus been done for the *parlers canadiens*, and researches in the French dialect of Prince Edward Island are being carried on by the Franciscan Fathers. But much still remains to be done. A thorough grammar of Québécois is among the chief desiderata; the problem of sub-dialects should be investigated, for they surely exist (thus, *ain* 'fishhook' = Old French *ain* is pronounced *aĩ* at Les Eboulements and *e* at Buctouche, in the Quebec and Acadian areas respectively); the *parler* of the Acadians in Louisiana should be studied in its relation to its parent in Acadia;<sup>2</sup> and the investigation of many words in Canadian French should be pursued beyond the purely French sphere into the general field of Romance. For instance, *cassine* 'little house' receives semantic illumination from Italian *casino* 'small house, summer-house,' etc.; and there are many obscure problems, such as the etymology of *cuer* 'to kill, extinguish' (*cuer le feu, la chandelle*; equivalent to *tuer*), and of *grâler* 'to roast,' equivalent to *griller*.

Scientific investigation of the two great areas of the *parler populaire* in French-speaking Canada, Québécois and Acadien, seems to the writer one of considerable importance for Romance dialectology; and the time available for its study is probably not unlimited. Himself scarcely qualified for this task, as being a comparative rather than a Romance linguist, he yet would urge the value of researches into these *parlers* upon his Romance colleagues both in Canada and elsewhere, with the one suggestion that, where purely French data prove inadequate, consideration be given to other Romance linguistic evidence, and perhaps in some cases even to general Indo-European.

Similar studies, finally, might well be devoted to the *parlers* of the other former and present French possessions in the Americas, where at least a beginning has been made by R. de Poyen-Bellisle's *Les Sons et les formes du créole dans les Antilles* (Chicago diss.; Baltimore, 1894).

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<sup>2</sup> A study on *The French Literature of Louisiana* by Miss R. Caulfeild will appear soon in the series *Institut des Études Françaises*.

## ROMANCE LINGUISTICS IN 1927

(Continued)

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## VARIA

The article of Professor R. L. Hawkins on "Bernardin de Saint-Pierre and Peale's Philadelphia Museum," published in the last issue of the *ROMANIC REVIEW* (pp. 1-12), was discussed in various American newspapers. The translation of Poliziano's *Orfeo*, by Professor H. M. Ayres, which appeared in the same issue (pp. 13-24), was presented on May 5 in the form of a pageant, with musical accompaniment, by the Italian House. Some items appearing under the heading *Varia* in the same issue of the *ROMANIC REVIEW* have been translated into French, with comments by Professor C. Chassé, and republished in *Le Figaro*. The contribution of Professor Bernard Faÿ on "Doutes et Réflexions sur l'Étude de la Littérature" (XIX, 1928, pp. 99-114) has been discussed at length by Comte A. de Luppé in *Le Correspondant* of Paris (Sept. 10, 1928, pp. 739-743).

Honors granted by American universities to distinguished Frenchmen include the conferring of the Litt.D. degree by Clark University on Ambassador Claudel on April 15; and the appointments of Prof. Albert G. Feuillerat, of the University of Rennes, as Professor of French at Yale, and of Professor Raoul Blanchard, of the University of Grenoble, to the Chair of Geography at Harvard.

President Marion E. Park of Bryn Mawr College announced, on March 30, two changes in the educational policy of the college, first, the appointment of Professor Eunice Morgan Schenck, head of the Department of French, as Dean of the Graduate School, and second, the reservation of Radnor Hall as a residence hall entirely for graduate students. On January 7, the Trustees of Amherst College announced the appointment of Dr. Geoffrey Atkinson, Professor of French, as Dean of Amherst College, to succeed Dean Thomas C. Esty, who resigned. Professor Harry C. Heaton of New York University was recently elected Corresponding Member of the Royal Spanish Academy. As it has now twenty-one corresponding members in the United States, the Spanish Academy is planning to create a special branch here under the direction of Professor F. de Onís.



The International Institute of Intellectual Cooperation of the League of Nations has recently constituted a Committee of Experts of Romance Linguistic Bibliography. Besides the Chairman, A. Meillet and Julien Luchaire, Secretary, the members of the Committee include Matteo Bartoli, representing the *Archivio glottologico italiano*; Jean Haust, *Atlas linguistique de la Belgique*; Jacob Jud, *Atlas linguistique de la Suisse*; S. Puscariu, *Dacoromania*; Salverda de Grave, *Neophilologus*; A. Terracher, *Revue de linguistique romane*; Maurice Grammont, *Revue des langues romanes*; R. Menéndez Pidal, *Revista de Filología española*; J. Leite de Vasconcellos, *Revista lusitana*; Mario Roques, *Romania*; J. L. Gerig, *Romanic Review*; and A. Hilka, *Zeitschrift für Romanische Philologie*. At its meetings on March 21 and 22, the Committee made arrangements to coordinate the Reviews of Romance linguistic bibliography, general and special, from its origin up to the present day. Authors are also requested to submit brief summaries (5 or 10 lines) of all articles, books, etc., published.

The Section of History of Sciences and Letters of the International Congress of Historical Sciences, which met at Oslo in August, 1928, has recently constituted a *Commission Internationale d'Histoire littéraire moderne* whose aims are "(1) de faciliter les relations scientifiques et personnelles entre les historiens littéraires des divers pays, (2) de suggérer, de provoquer ou de diriger la publication, qui n'est possible que par leur collaboration, des instruments de travail dont l'expérience a montré et montrera l'utilité primordiale pour les travaux d'histoire littéraire; (3) de contribuer, de toutes autres façons possibles, au développement de ces études." One of the first undertakings of the Commission, whose headquarters are in the Hotel de Nevers, 12, Rue Colbert, Paris, is the publication of a *Répertoire littéraire chronologique international*. Members of the Commission include F. Baldensperger, President; P. Van Tieghem, Secretary; A. Blanck, Upsala; Fr. Bull, Oslo; J. M. Carré, Lyon; G. Charlier, Brussels; R. S. Crane, Chicago; Fr. Ernst, Zurich; W. Folkierski, Cracow; K. R. Gallas, Amsterdam; J. L. Gerig, New York; J. Hankiss, Debrecan; F. B. Kaye, Chicago; P. Kohler, Zurich; M. Lamm, Stockholm; S. B. Liljegen, Greifswald; J. Nadler, Königsberg; F. Neri, Turin; E. A. Peers, Liverpool; L. M. Price, California; J. Prinsen, Amsterdam; J. G. Robertson, London; Z. L. Schücking, Leipzig; H. Tronchon, Strasbourg; and Z. Zaliski, Warsaw.

The Linguistic Society of America issued in March the Announcement of the Second Session of the Linguistic Institute to be held at Yale University from July 8 to August 16. Bulletins may be obtained from Professor E. H. Sturtevant, Director, New Haven, Conn. Following are the courses of immediate interest to students of the Romance languages: Philological and Experimental Phonetics (2 courses), by Prof. G. Oscar Russell, Ohio State University; Vulgar Latin and Linguistic Geography of France (2 courses), by Prof. Otto Müller, Gettysburg College; Old French Phonology, by Prof. T. Atkinson Jenkins, University of Chicago; History of the French Language since the Middle Ages and Old Spanish (2 courses), by Professor H. B. Richardson, Yale University; etc.

A Summer School of Italian Studies will be held at Smith College, from June 29 until August 9, 1929. Courses will be given in language, intermediate and advanced, in literature, and in topics connected with Italian life and surroundings, past and present. The school will be open to men and women who have some knowledge of Italian, written or spoken; the Italian language only

will be used throughout the session, both in the classroom and in social intercourse. An endeavor will be made to meet the special needs of teachers, social workers, and of those who wish to correct dialect by a study of standard speech. Others who are interested in the art and history of Italy will be welcomed. No beginners' courses will be given. Information may be obtained and reservations made by applying to the Director, Summer School of Italian Studies, Smith College, Northampton, Mass.

Professors J. L. Gerig and G. L. van Roosbroeck, of Columbia University, are preparing an edition of *Unpublished Letters of Pierre Bayle*. They would be glad to receive information from individuals, collectors or libraries possessing such manuscript letters, and, in case a transcript can be gotten, they will publish these letters in their forthcoming edition, giving due credit to the possessor.

*L'Évangéline* of Moncton, New Brunswick, publishes in its issue of February 14 the statutes of the newly founded *Société Historique et Littéraire Acadienne* which aims to "(a) encourager l'étude de l'histoire acadienne et canadienne; (b) travailler à la conservation et au perfectionnement de la langue française en Acadie; (c) fonder et maintenir une bibliothèque et un musée acadiens."

The Joan of Arc Fêtes, as announced in our last issue, began at Vaucouleurs on February 23. Twenty-eight stones are to be erected along the 3,000 mile route followed by Saint Joan in the 160 days of her activity. The ceremonies will terminate at Rheims on July 17 when the consecration of the King and Joan's reunion with her family will be commemorated. With reference to this celebration, some Paris papers have been printing—a few with distinct reservation, says the *New York Times* of February 18—the story of newly discovered documents in the Department of Vosges, according to which Joan was a noble. Her father Jacques d'Arc is said to have received letters patent from Charles VII in December 1429, but as Joan was born in 1410 or 1411, that fact seems to have nothing to do with the matter of her birth.

In discussing the problem of dialects in Flanders the *New York Times* of January 25 deplored the difficulty literary people in Belgium experience in getting books printed, on account of the small circulation. "There are 2,131 public libraries in Belgium, with 3,339,680 books," says the *Times*, "and 505,200 francs were given as subventions for the upkeep of these libraries while 377,763 new volumes have been received or bought, for all Belgium, in 1928."

The *New York Times* of March 31 contained a long editorial on "Teaching Foreign Languages," with special reference to Léon Daudet's attack on the lack of success of French methods of teaching foreign languages, as contained in a recent issue of *L'Action Française*. After pointing out the similarity between the French and American methods and the failure of the commercial and direct methods to give satisfaction, the editorial concludes as follows: "Critics in all nations generally bring their complaints to the same conclusion, that no method for teaching a foreign language has yet been found to equal actual residence in its native country."

According to the *New York Times* of March 10 a recent debate in the French Senate regarding the restoration of Latin in the preparatory schools revealed that in 1909 French schools taught English to 21,000 pupils; in 1928, to 37,000. In the same years the number of pupils in German was 28,862 and 21,865, respectively. The *Paris Temps*, while approving the progress in English, urges that serious attention be given also to the study of German.

In a recent issue of *L'Animateur des Temps Nouveaux* (Paris), Louis Forest, the editor, urges, contrary to the attitude of the Academy, the further enrichment of French with borrowings from English. Words meeting with his approval are "interview" and its infinitive "interviewer," "detective," "lockout," "flirt," "clown," "iceberg," etc. But the *New York Times* of January 31 concludes wisely that "the use of a foreign word when you could be equally clear by using one in your own language is absurd and pretentious." An investigator of the International Standard Electric Co. of London made recently a curious test of the comparative value of the four leading European languages as to speed and accuracy. He found, according to the *New York Times* of February 7, that "French was able to carry the largest average number of ideas during a one-minute telephone conversation," that English came next, then German and Italian. Tests for intelligibility over the telephone revealed, however, that Italian was most easily understood, then German, English and French.

Concerning the use of the French language in Alsace, M. Poincaré stated in a speech on January 31 that "what we are trying to do is to assure that French is not learned as a foreign language."

Regarding the linguistic attainments of the reparation experts who met recently in France, the following has been revealed by the Associated Press: Herr Schacht speaks excellent French and English, but Herr Vogler is not so skilled; Mr. Morgan knows French, but Mr. Young does not; M. Parmentier knows English extremely well, but M. Moreau, Governor of the Bank of France, speaks only French; Sir Josiah Stamp, like the late Lord Revelstoke, speaks French; Sr. Pirelli is said to know nineteen languages, while Prof. Suvich, the other Italian delegate, is also a linguist.

Newspapers of January 13 contained accounts of a proposal by the Society of the Cincinnati to erect a statue in honor of Major Pierre Charles L'Enfant, designer of the city of Washington. Fourteen patriotic organizations have joined in the movement. The model chosen is the work of W. Clark Noble. The *New York Times* of March 8 recalls that, in constructing the White House, Major L'Enfant copied minutely the Hotel de Bourbon-Condé which was built in 1786 for Princess Louise Adelaide de Bourbon-Condé by the celebrated architect Brongniart, who taught L'Enfant. The mansion, located in the Rue Monsieur, now houses the Musée Social, founded by Count Adelbert de Chambrun, who purchased it in 1880.

Two articles in the *New York Times*, viz.: "Europe Lures Our Students" (Jan. 20) and "America Takes Rôle of Teacher to World" (Mch. 31), discuss in large part the work of the Institute of International Education. American universities having an enrolment of more than 200 foreign students in 1927 include the following: Columbia (895), Harvard (380), California, Chicago, Washington, Michigan and Pennsylvania.

The University of Toulouse will celebrate its seventh centenary on the 8, 9 and 10 of June next. The ceremonies will be presided over by the President of the Republic and will include a visit to St.-Bertrand de Comminges.

Prof. F. Baldensperger has brought together in a volume all the dispatches sent by M. Clémenceau to *Le Temps* when he was its correspondent in New York. The *New York Times* quoted, in a recent editorial on "G. Clemenceau Reporter," the Tiger's dispatch of September 4, 1868, in which American life and customs are criticized.

The University of Pennsylvania issued recently a most interesting publication in R. B. Burke's translation of Robertus Goulet, *Compendium on the Magnificence, Dignity and Excellence of the University of Paris* (1517). The translation was the subject of a long editorial in the *New York Times* of January 20, in which many of the amusing comments of Robertus were brought out.

The *New York Times* discussed, under the title "Shelley Vs. Maurois," in its issue of February 17, Georges Batault's defense of Shelley in the *Mercur de France*. M. Batault challenges the accuracy of Maurois' account of the English poet and expresses his violent dislike for fictionized biography.

Professor Carlo Formichi inaugurated the Chair of Italian Culture at the University of California during the academic year 1928-29, with two courses, one consisting of a General Survey of Italian Literature, and the other on the Symbolism of Dante's Lyrics with special reference to the *Vita Nuova*. Professor Formichi holds the Chair of English Literature and Sanskrit in the University of Rome. His successor at California will be Senator Ettore Pais, who will come in the spring of 1930.

On January 19, the joint program of the Casa Italiana and the Italy America Society was inaugurated, at the Casa, by addresses by President Butler and Franklin Q. Brown, Vice-President of the Italy America Society.

On March 16 the Permanent Italian Book Exhibition, Inc., was inaugurated by the Italian Ambassador, Nobile Giacomo de Martino, at its headquarters, 18 W. 33 St., N. Y. According to the *New York Times* of March 17, the exhibition covers all fields of classical and modern literature in more than 15,000 volumes of de luxe and rare editions. Hon. John J. Freschi presided at the ceremonies, and the speakers at the inauguration and the luncheon following included Dr. John H. Finley, Prof. John L. Gerig, Mrs. Wm. Lare, of the National Association of Junior Leagues, Mr. Mario Girardon, Director of the Exhibition, and Mr. Ugo Cecchini, Secretary. The Board of Directors of the Exhibition include the following: Hon. Franco Ciarlantini, Chairman, John J. Freschi, Vice-Chairman, Count A. Facchetti-Guiglia, Louis Gerbino, Antonio D'Angelo, Adamo Ciccarone, and others.

The *New York Times* of March 30 contained an editorial entitled "A Modern Maecenas" dealing with Sen. Giovanni Treccani and his subventioning of the *Encyclopedia Italiana*, of which the first volume was issued on March 15. The work, when completed, will fill 36 volumes, prepared by 2,000 collaborators. The same generous donor is now planning through the Institute that bears his name the publication of a biography of Italians to be modeled on the *Dictionary of National Biography*. This will be begun before the completion of the *Encyclopedia* in 1937.

In his annual report, issued on March 9, Willard Austen, Librarian of Cornell University, states that while "Harvard, Yale and Columbia have more volumes than Cornell, in the richness of its special collections, notably the Dante, Petrarch and Icelandic collections," Cornell stands pre-eminent.

Membership in the newly created Italian Academy is rapidly being constituted. On March 20, five of the eight members of the "artistic category" were named, viz., Pietro Mascagni, composer; Armando Brasini, architect and archaeologist; Pietro Canonica, sculptor; Umberto Giordano, composer; and Antonio Mancini, painter. The following day the eight members of the "letters group" were announced, as follows: Luigi Pirandello, dramatist; Filippo Tommaso

Marinetti, futurist poet and writer; Salvatore di Giacomo, author; Antonio Beltrami, novelist; Carlo Formichi, Sanskrit scholar; Alfredo Panzini; Ettore Romagnoli; and Alfredo Trombetti, Etruscan scholar.

The Italian Historical Society is issuing a *News Letter* containing accounts of the activities of the Society. An interesting item in the January number is the account of the publication by Ulrico Hoepli of Milan of an Italian translation of Dr. M. Pennachio's *The Corporative State*, which formed the fourth volume of the *Italian Historical Society Publications Series* (New York).

Ethel Barrymore, Constance Collier, Beatrice Lillie, Katharine Cornell, Eva Le Gallienne, Ruth Draper, and Lynn Fontanne gave on Sunday, March 10, at the Ethel Barrymore Theatre, New York, a special benefit performance for the Eleonora Duse Fellowship of the Italy America Society. The success of the performance was so great—netting more than \$8,000 in proceeds—that it was repeated the following Sunday.

In a review of Spanish literature in 1928, Juan Chabas, the critic, states that no outstanding novel was published during the year and, at the same time, deplores the lack of young writers in this field. As for poetic works, he says that they were not only technically better constructed, but that their authors, of whom he mentions Garcia Llorca and Gerardo de Diego, have recovered the lyric tradition of the seventeenth century. Furthermore, he finds that there were valuable contributions in the subjects of criticism, biography and memoirs.

Two extensive collections of manuscripts dealing with the history of Mexico and Peru during the period of Cortez and Pizarro and their successors were presented recently to the Library of Congress by E. S. Harkness of New York. In an article in the *New York Times* of January 20, W. A. Slade, Chief Bibliographer of the Library, pronounces them of "extraordinary value."

Hernando Behn, Vice President of the International Telephone and Telegraph Co., announced on April 1 the formation of a Committee which seeks to raise \$50,000 for the construction of a Spanish House at Barnard College. The Casita will be built around a patio and will contain rooms for distinguished visitors, a Spanish library and clubrooms.

The journalistic discussion centering about the proposed Columbus Memorial Light to be erected in Santo Domingo has resulted in the discovery of the burial document of Columbus, which will be exhibited at the Seville Exposition. Among other things this document tends to disprove the legend that Columbus died in poverty. The *New York Times* also announced on January 15 that restrictions against making photostatic copies of documents in the archives of Spain have been removed. This change of attitude on the part of the Spanish authorities was brought about through the efforts of Viscount Casa-Aguilar and his delegation, whose visit to the United States was mentioned in the last issue of the ROMANIC REVIEW.

Twenty-five instructors in the schools and colleges of Argentine Republic, headed by Dr. Ernesto Nelson, Supervisor of Secondary Education in Argentina, visited the United States during the months of January and February. The group was sent here by the Instituto Cultural Argentino Norte-Americano of Buenos Aires, of which Dr. Alfredo Colmo, of the University of Buenos Aires, is President. Dr. Colmo was himself Visiting Professor at Columbia University in the spring of 1929. At a luncheon held at the Bankers Club on February 21, Dr. C. Haring, Professor of Latin-American History at Harvard, Will Irwin,

and Dr. Colmo urged the formation of an Argentine-American Cultural Institute in New York. Among those interested in the project are Dr. Nicholas Murray Butler, John L. Merrill, President of All-American Cables, Dr. S. P. Duggan, and others.

It is our sad duty to add the following distinguished names to the necrology of the past few months: McDougall Hawkes, Commander of the Legion of Honor, founder and president of the French Institute in the United States, died on March 22, at 66 years of age.—Professor Katherine Lee Bates, author of *Spanish Highways and By-ways* (1900) and co-translator of Becquer's *Romantic Legends of Spain* (1909), died at Wellesley College on March 28, in her seventieth year.—Professor Brander Matthews, author of *French Dramatists of the Nineteenth Century*, *Molière*, etc., died at New York, on March 31, in his 78th year.—André Messager, former musical director of the Opéra Comique, Paris, and Covent Garden, London, and composer of the ballets *Véronique*, *Mme. Chrysanthème*, etc., died in Paris on February 25, at the age of 75.

On March 2, Dr. and Mrs. O. H. F. Vollbehr of Berlin presented to the Library of Congress the Schreiber collection of 20,000 woodcuts illustrating the history of engraving from the fifteenth to the eighteenth centuries. It will be recalled that in December, 1927, these donors presented their collection of 10,800 printers' marks to the same library.

It is announced from Warsaw that Napoleon's autobiographical novelette *Elisson et Eugénie*, discovered in a private library there some years ago, is soon to be published in book-form. It deals to some extent with the author's early admiration for Désirée Clary, sister of Julie Clary, wife of Joseph Bonaparte. The father of these girls was a banker of Marseilles and, following the marriage of Joseph and Julie, helped the Bonaparte family over the trying period in which it found itself after escaping from Paoli in Corsica.

The new Author's Society of France, which has already enrolled more than 6,000 members, seeks to have the government regulate the importation of foreign plays, and urges that the "one-for-one ratio" be adopted by managers, i.e., one French play for every foreign one.

In a long article entitled "The Immortals of France Get More Pay" in the *New York Times Magazine* of February 17, Harold Callender points out that, for the first time since 1796, the "wages" of the Academicians have been raised—from 1,500 francs a year to 5,000 francs. The Academicians are also petitioning the Government to relieve them of wearing the traditional uniform, which they find too costly.

When it was announced in Paris recently that Americans had subscribed \$80,000 to help print the catalogue of the Bibliothèque Nationale, Pierre Audiet gave vent to his ire in the Paris *Midi*, in which he assailed his fellow-countrymen for seeking such donations. "It is a disgrace for our rich men and all of us," he stated, according to the *New York Times*.

Recent book-exhibitions include the following: In February, the Bibliothèque Nationale held a large exhibition illustrating the evolution of book-binding throughout ten centuries. The choice items were, it seems, volumes published in the sixteenth century. On March 9 the Library of Congress opened an exhibition of more than 100 books, manuscripts, etc., relating to the early history of America. The authors represented were mainly of the Latin races.

According to Sir Arthur Keith, the brain of Anatole France weighed only



thirty-six ounces, "twelve ounces short of the allowance usually given to a farm laborer." But Sir Arthur still clings to his theory that large brains indicate unusual intellectual activity.

In an article in the *Petit Parisien* of January 20, M. Roland-Marcel recommends the immediate expansion of the present French library system into one closely modeled after the free library system of the United States.

The following art items deserve to be noted: The Metropolitan Art Gallery of New York received on January 16, through the will of Mrs. H. O. Havemeyer, a large collection of paintings, mainly of the French and Italian schools, both ancient and modern. On March 19, the Louvre admitted a number of late nineteenth century paintings to its salons. This innovation was hailed with approval on all sides. Irving T. Bush of New York purchased recently a portrait of Henry VII by Jehan Perréal ou de Paris. There are said to be only five works by Perréal in America. Mr. W. C. Anderson, owner of the "Raising of Lazarus," one of the five Titian paintings in the United States, died at Salt Lake City on February 18. The legal proceedings instituted by Mrs. Hahn with regard to the authenticity of her copy of "La Belle Ferronnière" aroused much interest in February.

At a meeting of the American Association of Teachers of French held on March 16 at the Casa Italiana, Dr. Léonie Villard, of the University of Lyons, discussed the difference existing in France between the lycée and the university. Dr. Villard, who is Visiting Professor at Hunter College, is the only woman holding a chair of literature in a French university. Other speakers at the meeting included Professors A. Viatte, of Hunter, and Charles A. Downer, the presiding officer.

Bernard Fay's criticism of our amusements, published in the *Paris Figaro*, brought forth a rejoinder from the *New York Times* on February 9.

The rivalry of the Silvain and de Féraudy coteries in the Comédie Française was the subject of a long letter of Philip Carr, dated at Paris, January 10, and published in the *New York Times*.

On March 26, Mr. Ormond G. Smith, Vice-President of the French Institute in the United States, was elected President and Chairman of the Board of Directors of the Institute and the Museum of French Art. Mr. Smith, who is a well-known publisher, was promoted Officer of the Legion of Honor in 1927.

Among the recipients of the Guggenheim awards, announced on March 25, are Professor George R. Havens, Ohio State University; Dr. Ralph Levy, University of Wisconsin; Professor F. C. Tarr, Princeton University; and Professor John Van Horne, University of Illinois.

Among the recipients of fellowships of the Social Science Research Council, as announced on March 3, were Miss Jean P. Black, of the College of St. Catherine, who will study "Lord Palmerston's Italian Policy, 1846-49"; John L. La Monte, University of Nebraska, "The Life and Work of Foulque Plantagenet, Count of Anjou and King of Jerusalem"; E. J. Hamilton, Duke University, "Money, Prices and Wages in Castile, 1500-1660"; and J. G. Heinberg, University of Missouri, "Personnel of French Cabinets since the Establishment of the Third Republic."

Professor George B. Weston, of Harvard University, is preparing a critical edition of Pulci's *Morgante Maggiore*.

J. L. G.



